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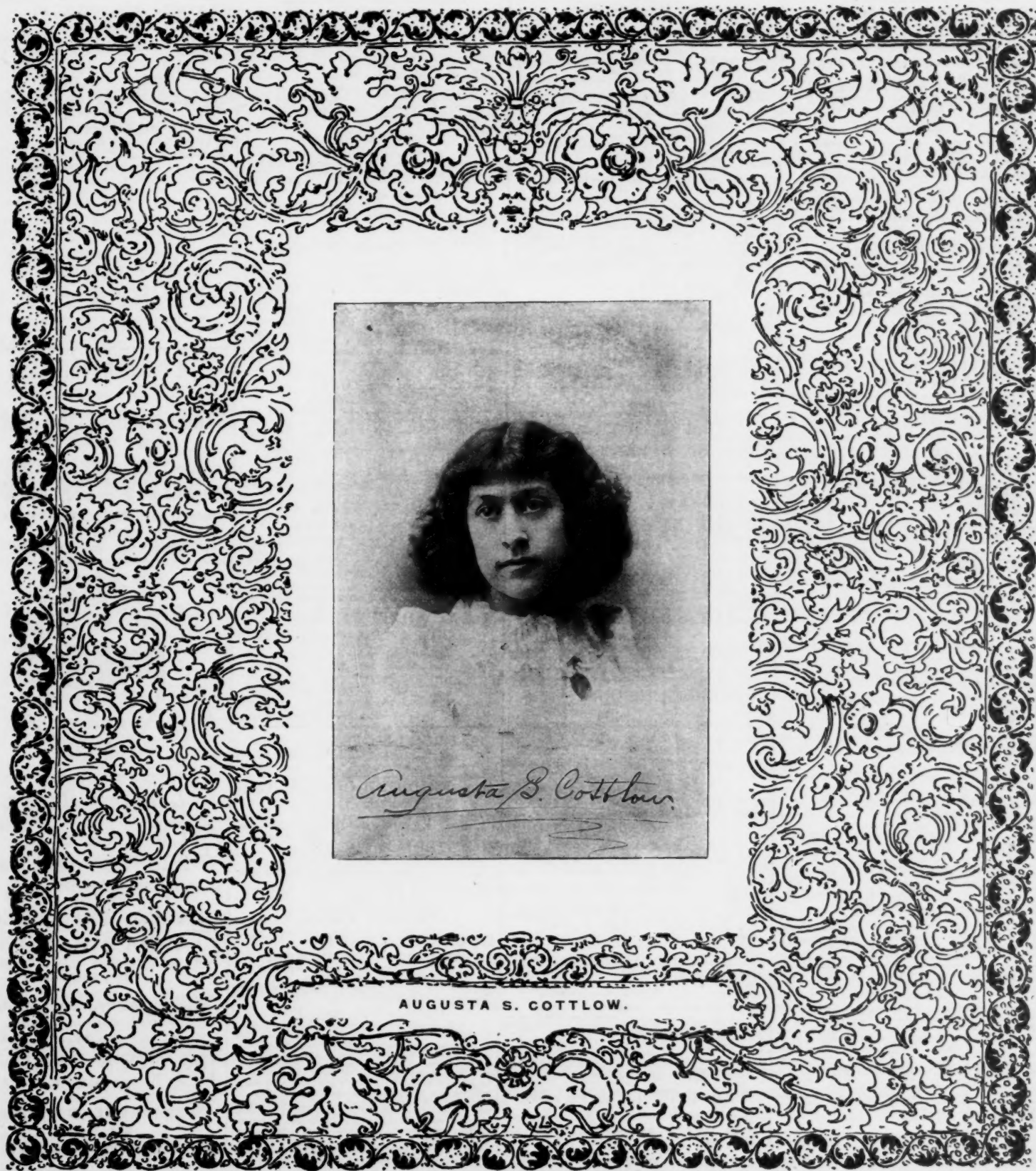
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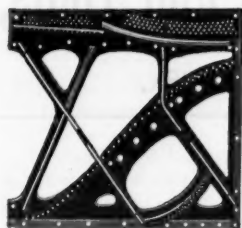
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NEW YORK, WEDNESDAY, FEBRUARY 1, 1893.

THE London "Athenæum" recently contained the following paragraph:

The meetings in connection with the annual conference of the Incorporated Society of Musicians in London, and the papers read by various eminent musicians, afford gratifying testimony to the growing importance of the society. At the outset it was regarded with distrust even by many eminent musicians, partly, it must be confessed, in consequence of the apparently aggressive nature of its policy; but a better understanding now prevails, and since the act of incorporation the roll of members has rapidly increased, the total now numbering nearly 1,000, of whom more than 400 attended last week's conference. The subjects which came up for discussion involved nothing of a very revolutionary character, though for the most part they afforded room for reflection on the part of those immediately concerned. The society now fully recognizes that any importation of what may be termed the trades union element would be futile. Music is an art, and charlatanism can be dealt with more advantageously by moral force than legislative enactments. This being understood, nothing but good can result from the annual meetings of the Incorporated Society for the interchange of views and the discussion of topics admitting of controversy. If reasonable counsels prevail, the time is not far distant when it will be a reproach to an English musician not to belong to the association.

What the M. T. N. A. failed to do, this new English society may succeed in doing.

THE Viennese "Musikalische Rundschau" laments the popularity of the new Italian school. It regards the Italian invasion of the German operatic stage as more dangerous, because Italian opera now appears in the armor of German opera. "If a German composer comes forward," it writes, "everybody calls out 'stop thief, that's Wagner!' if an Italian appears we are all flattered and talk of 'submitting to German influence.' The German public revolts from German composers who believe that progress can be based only on Wagner, and cries out, 'Anything but Wagner;' but let the composer be Italian, it applauds everything he has taken from Wagner's lumber room. We bless Verdi for being Wagnerian, and damn Weingartner for the same reason; we praise Leoncavallo and turn away from Alexander Ritter." It then pertinently asks what is the matter with German composers, and answers its own question by saying: "Ignorance of the stage and of stage effect." Compare "The Trumpeter of Säckingen," by Nessler, a

composer of the lowest class, and "The Barber of Bagdad," by Cornelius, a man of the first class. The Italians know, the Germans do not know the secret of dramatic effect.

GERMAN MUSIC.

MR. PHILIP HALE, in his interesting letter from Boston recently, referred to Dr. Heinrich Pudor's amusing "expectorations" on various musical topics. In the "Twentieth Century," of Berlin (February, 1892), Dr. Pudor published one called "German Music," which is so revolutionary as well as amusing that we have translated it and give it in full to our readers. Dr. Pudor, who it may be remembered was the author of the funny attack on the piano and piano music, is a rank pessimist, an anti-Slavophile, a German of the Germans, a Teutonic "Stalwart," a hater of any music but that of Germany. German music he construes to mean Bach and Beethoven—all other composers born in the Fatherland having deviated more or less from the Teutonic, *i. e.*, Pudorian, ideal. Wagner is more Celtic than German, declares the doughty doctor, and he is not so wide of the truth; Brahms he does not admire at all, though Apollo knows he is Teutonic or nothing; Mozart is a virtuoso, Chopin is a silly girl, and Liszt—well, Liszt is the devil. But read; judge for yourselves:

German is the name of the people who, bound in brotherhood with the Greeks in the cradle of the Indo-Germanic race, migrated from Asia to the west of Europe, and there were called by their neighbors "Germans," that is "neighbors," and then "Deutsch," that is "belonging to the people." There they were exposed to inroads on the west from the Romans, on the east from the Slavs, and to invading hordes of Hungarians in the tenth century and of Turks in the sixteenth. They, furthermore, showed themselves all too submissive to French influence, and not sufficiently able to withstand French lust of plunder, and were almost overwhelmed by the universally disturbing influence of international intrusive, Oriental Judaism. Now, however, this people, recognizing the Jewish danger and seeing the approach of the black Slavonic storm cloud, has at last collected itself, and remembered that they are German, that they can never form bonds of brotherhood with Jew or Frenchmen, with Slav or Finn, and that they have to sweep out, purify and cleanse their own land, from all impurities of foreign countries and foreign nations and from all internationalisms.

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But courage! The signs are favorable! A start has been made! A German religion—that is, the founding of the Oriental, Roman, Christian religion on German land and base; the revival, the strengthening and confirming of German morality, German customs, German law; the extension of the German spirit, the German people and the German land; the interpretation of science with German nationality and its application to German life; the creation of German art—all in its whole and its individual parts, born from the innermost, deepest, purest, truest feelings of the German folk. The creation of German art? The creation of German music? Have we ever had as yet any German music? These are questions which we now wish to answer.

The first who consciously forced music into German paths was the man who sought to give to the Germans a German religion, Martin Luther. He used German folk melodies for spiritual songs, and himself wrote the melodies of "Ein feste Burg ist unser Gott"—a hymn destined to be the German folksong—of "Jesaja dem Propheten das geschah," and of "Wir glauben all' an einen Gott." But German love of what is foreign destroyed again much that he had done. Through all German music down to the present time the struggle to denationalize German music has gone on exposing it at times to Netherlandish, at times to French or Italian influences. And the very man who has the doubtful merit of having written the first German opera, Heinrich Schuetz, expressly labored to introduce Italian music into Germany.

Johann Sebastian Bach was the first who utterly refused to go to Italy or England and cast deep roots in German life, and really created the first German music. Every fibre in him, in body and soul, in thought and feeling, is German. The German nature (Gemueth) in all its richness, German heartiness and thoughtfulness, the strength and the tenderness of German Gemueth were sung by him. Nay, he displays even a German weakness, a needless supersubtlety. It is this which makes much of his music unenjoyable to us moderns, for we no longer retain the old German "settledness" which enabled us to spin out a melody ad infinitum and plod away and away over one and the same song.

In direct opposition to Bach, George Frederick Händel strove to get a firm footing abroad. He committed the deadly sin of the Germans—forgetfulness of the Fatherland. He was naturalized in England, he wrote one and

thirty Italian operas and devoted twenty of the best years of his life to Italian opera. Not till he was worn down with many misfortunes and many enmities did he incorporate German spirit in his last oratorios, especially in "The Messiah." He inherited from his Italian studies Italian charm of sound, and from his English impressions a certain objectivity as distinguished from German subjectivity. Thus he is clear, lucid, healthy, but not always deep and not always true.

So it goes on; Italian or even French tone charm still ensnares the deep German Gemueth, and bright, sweet sounding Romanesque objectivity still crushes down the heavy, full, deep, satisfying German subjectivity.

Christopher Willibald, Chevalier von Gluck, is also only partly German; he lacks utterly this "subjectivity." He strives after a Greek ideal, and seeks to reach it more in form than in contents. He had received, moreover, an Italian education and did not thoroughly repel French influences. Thus, although he was opposed to the Italian Piccini, he did not produce any really German music.

Mozart was undoubtedly a man of the greatest talents, but he, too, had an Italian training, and showed himself always susceptible to Italian influences. He learned to find pleasure in the sensuousness of sound; he was rather romantic and objective than German and subjective; he was bright and clear, not full and replete; he toyed with sounds and often let the form outweigh the contents, for he possessed in excess musical technic and his nature was lively, vivacious, somewhat lightish, not to say light minded. Thus in him the German element was in the background and the Italian was combined with the specifically Viennese. Certainly many of his string quartets, symphonies, &c., and most certainly his "Requiem," are German, but on the whole and in general he was not able to raise his German nature to exclusive dominion. On this account he can never be a German national hero, although he has often been so characterized. He stands, we repeat once more, with one foot on Italian soil.

On the other hand, Haydn is German. He represents, in a striking fashion, the Gemuethvoll German common life. If in him Germanism is limited, on the other hand in Beethoven it is absolutely unlimited, so full, so deep, so satisfying, so ponderous is his soul and temperament. There is not an atom of foreign nature in him; he is a genuine German popular hero, more so perhaps than Bach, for the satisfactory qualities and the honey flowing stream of German subjectivity are greater in him than in Bach. He hated Italian opera, and even declared: "Operas like 'Don Juan' and 'Figaro' I could not compose; on the contrary, I have a repugnance to them." He, aptly, called Rossini a good scene painter, whose music suited the "frivolous, sensuous" spirit of the times. Beethoven is, without doubt, one of the greatest artists of all times, to be compared only with an Æschylus or a Michelangelo.

German, too, is Franz Schubert. Beethoven said of him, he had his "soul." Schubert is very subjective, very deep, only not so great as Beethoven. Therefore Beethoven did not reach him in German song. A whole sea of melodies was in his head. In him German Gemueth is blended with German solidity, and to this latter quality must be ascribed Schubert's so called "Infinity."

Schumann is indeed German, yet there are many German faults to which he is inclined. Thus in him German subjectivity often becomes confusion and lacks transparency. And that German quality which we have already found in Bach, supersubtlety, he displays to an excessive degree. He undoubtedly displays Germanism, but not always on its best side.

German, for the most part, is Carl Maria von Weber. One misfortune is to be noticed—that he had to incorporate the genuinely German trait of the "Freischuetz" in the inartistic domain of opera. On the other side we must not omit to say that here and there, especially in his piano pieces, he learned to find in sensuous sound-charm and in form more pleasure than is consistent with the German spirit.

Richard Wagner cannot be called a truly German musician because he worked on German legends. His music in general is thoroughly non-German. The characteristics of the Celtic race seem to be those that are dominant in him. To these I attribute the stagnating sensuousness, the coquettish display of the feelings and sensations, the want of restraint in his expression of the passions, his appreciation of sensuous sound-charm, to create excitement and sensation. In fact his music has been styled "sensation music." All these traits are not pure German, but appear rather to be Celtic. And if any one finds difficulty in the word Celtic I will say the above mentioned qualities seem to me rather French than German, rather Semitic than Teutonic. Fortune had determined that Wagner was born in the Jewish street, the Brühl, of Leipzig, made his first advance by the help of the Jew Meyerbeer, rearranged "Tannhäuser" for the Paris Jews, and closed his eyes in the vicinity of the Jewish quarter of Venice.

At the same time it cannot be denied that Wagner's music at least opened the door to externality and externalization; for the expression of the passions, as it existed in him, naturally hindered a treatment tending inward

and demanded a treatment tending outward. But inwardness is a strong characteristic of the German nature, for inwardness is dependent on inmost feeling. Nor can Wagner's art be acquitted of refinement. At all events it cannot in the case of "Rienzi," and if "Tristan and Isolde," "The Nibelungen" and "Parsifal" be described as "sensational music raffinée" not many objections can be made. This refinement is utterly alien to the German nature, but is, perhaps, peculiar to the Semitic-Phœnician business spirit. So then Wagner is not much of a German. The simplicity of the German nature is not found in him; he has to unite all arts to create a work of art!

Even outwardly there is nothing German, but something foreign in him. We may leave to special students of Ireland and Brittany, where Celtic blood can still be found unmixed, to decide whether his outward appearance is to be put down to the account of the Celts. With this would agree the circumstance that the Celts are an older, and therefore a quicker-decaying race than the Germans, and Wagner is a thoroughgoing decadent, an offshoot, an Epigonus, not a Progonus. His cheeks are hollow and pale, but the Germans have the full red cheeks.

Equally decadent is Liszt. Liszt, too, is a Hungarian, and the Hungarians are, confessedly, a completely disorganized, self-oultived, dying people.

No less decadent is Chopin, whose figure comes before one as flesh without bones, this morbid, womanly, womanish, slip-slop, powerless, sickly, bleached, sweet caramel Pole.

Of late days the Semitic spirit of refinement has laid hold of our German music. In Mendelssohn it is rather the capacity for "making," which is inherited from his Jewish ancestors. Otherwise he is Italian or French, not German. He produces titillating, jingle-jangle music in the highest perfection of form, as in the "Midsummer Night's Dream," but it is without depth and usually watery. Refined to sickliness, on the other hand, is Meyerbeer, but I have already in another place sufficiently handled this gentleman of the Boulevards.

Goldmark exhibits Jewish refinement. In him no trace of soul or heart can be found; all is mere ear-tickling, and his music is like a shining soap bubble. Finally, Nodcé gives us refined French-Canadian music.

In Brahms we find for the third time the German vice of supersubtlety. This is united in him, with another, to which the German nature is rather inclined than disinclined, namely, doctrinarism. A master of form, Brahms, twists and twines, ponders and weighs the musical thought so long that nothing is left at last but the form. We often miss in him healthy, full blooded warmth; he plunges down into his thoughts with soul and not without feeling, but he embitters our joy in these thoughts of his, by spreading over them a dark veil through which no bright sunlight comes. Brahms represents an aftergrowth of the symphonic work of Haydn, Mozart, Beethoven, but aftergrowths are usually faded, dry and sapless.

Doctrinarism crops out in Raff still more, and almost entirely on one side. We find in him still more form and still less contents; we have no more to do with flesh and blood, and his music is transparent in both senses of the word. Raff had been a schoolmaster, which is characteristic, for he's not much more than a neatly solved example.

We come now to those German musicians who love to be called virtuosi, to those Tom Thumbs of music who, however they stretch and struggle, are still Tom Thumbs. Such are Hummel, Thalberg, Moscheles, Henselt and many others. Thalberg and Henselt are pupils of Hummel; and Hummel, nota bene, is a pupil of Mozart, and Mozart himself, the wunderkind that made concert tours through almost all Europe, is properly the first modern virtuoso, which must be said very much to the detriment of the fame of Mozart, the master. It makes no difference that he himself was not to blame. At all events his father had not the sense to let his son's talents ripen, but preferred to take him as an infant prodigy on a tour with him and exploited his talents; the consequence was that the God-gifted genius of Mozart—flattened out. Mozart then, on the one side by his contact with Italian tone sensuousness, on the other by his early mastery of all formal and technical problems, by his own peculiar temperament, very vivacious indeed, and therefore more prone to flatten out, and finally by the above mentioned formation of his career, was almost of necessity compelled to make a show exhibition of a mastery in playing over all technical and formal difficulties. Mozart was properly the father of the modern virtuoso.

The next step to externality and platitude was taken by Mendelssohn. With all his glittering and sparkling Jewish ability and cleverness he leaped into the midst of the world of virtuosity, raised the sea deep subjectivity of the Germans to the surface, lightened the German melancholy in "A Midsummer Night's Dream," and founded in addition a conservatory in Leipsic. Then, again, it was all over with Germanism. His mastery of form in the violin concerto puzzled the crowd, and tasting the sugar in the water they forget the eau sucrée. Mendelssohn made a school, and even now his offspring and offshoot, Reinecke, is bringing up other offshoots in his Leipsic Conservatory. Mean-

while the Jews had opened concert bureaus, and even Hans Von Bülow, who had the stuff in him to understand Beethoven, did not disdain to be peddled like "goods" through all parts of Germany by Hermann Wolf.

Whatever else remained of musical German feeling was destroyed by opera. What tortures Beethoven had undergone to finish an opera! He did not know even that every opera is an evil. How vain had been the toils of Schumann to achieve the same! Who knows what he would have been if he had not sacrificed his best years to the idle delusion of a career of virtuosity on one hand, and on the other to the mistake of opera composition! After that his strength, the strength of a genuine pure German, was broken, and "what was broken so remained." The example of Schumann proves that a German, however profound and thoroughly creative his disposition may be, as far as he is German, is incapable of writing on opera. As, however, the spirit of the age will have opera, men had, as of old, recourse to the foreigner.

One of the greatest German rulers, Frederick the Great, gave the best example of this. He had scarcely mounted the throne when he sought to accomplish his dearest wish, the establishment of Italian opera. He sent his court composer, Graun, to Italy to engage a troupe, and he himself, as a German king, drew up the libretto in French and had it rearranged in Italian. Such was his example to posterity. Our age has valiantly followed it. We all, perhaps, remember how in 1889 and 1890 the Germans flocked to the Chinese opera "Mikado" of the Englishman, Sullivan, and we need only turn over the leaves of a theatrical almanac to see how the Frenchmen Gounod, Bizet, Thomas, Delibes, the Italians Rossini, Donizetti, Verdi, the international Meyerbeer, Halévy, Goldmark, have, setting Wagner aside, dominated our German operatic stage.* Lower and lower sinks the German Gemueth. Flotow followed Lortzing and Nessler followed Flotow. Lighter and lighter became opera. Strauss followed Offenbach, and so on, to actual jingle jangle, to the popular song of the day, "Du bist verrückt mein kind." Even more confused grows the international confusion. French and Italian singing methods have taken such root in Germany that anyone who has not been taught in the Lamperti or Viardot-Garcia methods, cannot be admitted to a drawing room. Prizes are still offered in Germany for musical studentships at Rome or Paris; the Haut-Gout Pole, Chopin, still rules the concert hall—and all this in the land of that Germanism which alone can give salvation!

German music! Where can I find it to-day? We must go farther to the North; there in Scandinavia and Denmark a fair remnant yet is found. In the strict sense it is not German music; rather it bears a thoroughly German stamp, but it stands skyhigh above the present German music in a strict sense.

German music! How can we create it? We can do no more than cleanse our Fatherland from all foreign elements, excrescences and refuse. When it has been once purified, the German spirit of song will again create German music. We must wash clean the soul of the German people until it can again reflect. First of all the opera houses must go, for in them the confusion of internationalities is most rampant; then the Germans must think of themselves and bar the way to foreign, at least to bad music; it must leave Gounod to the French, Verdi to the Italians, Chopin to the Poles, Sullivan to the English and Rubinstein to the Russians. It must abolish the concert bureaus, and let the virtuosi, domestic and foreign, starve. Finally, in musical institutes and conservatories let us strive to create a German musical style, to form the young German artist after the great German art heroes, so that in musical Germany impurity may give place to purity, and perhaps once again German music may spring to life.

Dr. Pudor should be condemned to sit in a dark room, be fed on bread, beer and Bach for a week, and then be given a liberal diet of Schumann, Chopin and Brahms and asked if he likes a change once in a while.

Variety is the spice of life, Dr. Pudor. The Chinese are of all nations the most intensely national, and where are they to-day in the race for culture and civilization. They keep the "foreign devil" out of their customs, manners, religion and art, and in consequence they are at a hopeless standstill and the most uninteresting of great nations to boot. It is the fascinating admixtures, the "cross strains" in German music that make it so powerful, so enduring.

The Hungarian Liszt, the Pole Chopin, the Norwegian Grieg, the Austrian Mozart, the Dane Gade, the Italian Verdi, the Jews Meyerbeer, Mendelssohn and Goldmark, the Frenchmen Gounod, Saint-Saëns and Bizet, all have drunk from the German fount and have, mayhap, left a trace of their various nationalities in the clear, sparkling waters. But they have

* I am quite misunderstood if it is supposed that I undervalue the fact that the Germans have lost their heads over "Cavalleria Rusticana." This melodrama is to be regarded simply as a model to be imitated, and that on the side of its immediate creativeness as opposed to the doctrinarism of the day.

not tainted those waters, dear Dr. Pudor, for the reason that the elements that go toward making up the component parts of this German musical fount are Bach, Haydn, Mozart, Beethoven, Schubert and Schumann. They are guarantees of purity and power, and an eternal antiseptic against the microbe Dr. Pudor so much fears. The worthy doctor should join the anti-Semitic league. He is evidently bitten by the fever of Judenhetzen.

ANOTHER HOT SHOT.

THIS letter is a little late, but we will give it the light of publication nevertheless:

Editors Musical Courier:

It has just come before my notice that THE MUSICAL COURIER, of December 7, contains an article concerning Theodor Leschetizky, which attempts to denounce him in a most shameful manner.

This article is so entirely false, so ridiculously untrue, that one sees at a glance that it has been written by some insignificant person who knows neither Leschetizky nor his method, and who has probably stooped to this contemptible act through jealousy or ignorance.

Mr. Leschetizky stands too high to require any vindication, or to be harmed in the least by such a letter; but we, the Americans who are proud to be accepted as his pupils, cannot stand calmly by while the teacher whom we all admire and respect is so unjustly spoken of in one of our own newspapers.

To say that the method is "all humbug" shows a lamentable lack of knowledge. It is impossible that one could study here and fail to see that it is the most comprehensive kind of a method, the most carefully worked out and the most carefully taught—and if anyone ever left here with a "ruined touch" he has himself to blame for it.

One regrets to see the familiar and esteemed names of some of our finest musicians, such as Paderewski, Rosenthal, Grünfeld, &c., connected with this article, and although one does not for a moment believe the assertions made in regard to them, and know that they will exonerate themselves, still it is irritating to find their names adorning the letter of a crank.

When the writer of the article in THE MUSICAL COURIER has done for music what Leschetizky and his method have done we shall be able to listen; in the meantime let him hold his peace and not cause Americans to blush for him.

MARGARET C. CAMERON,

Anastasiuss-Grüngasse, 22, Währing,

Vienna, Austria.

FAMOUS COMPOSERS AND THEIR WORKS.

THE J. B. Millet Company, Boston, are issuing in serial form "Famous Composers and Their Works," edited by John Knowles Paine. The first four parts have been issued. It is a subscription work to be published at the rate of two parts per month until thirty parts, each containing thirty-two pages of illustrated letterpress and sixteen pages of music, have been delivered. The musical examples are selected by Theodore Thomas, Karl Klauser and Arthur Mees.

LIST OF CONTRIBUTORS.

Germany.—Dr. Wilhelm Langhans, Eusebius Mandyczewski, Dr. Phillip Spitta.

France.—Oscar Comettant, Adolphe Julien, Arthur Pougin.

England.—Edward Dannreuther, Mrs. Julian Marshall, Dr. W. S. Rockstro.

American Contributors.—William F. Apthorp, Mrs. Ole Bull, John S. Dwight, Louis C. Elson, Henry T. Finck, Prof. John Fiske, Arthur Foote, Philip Hale, William J. Henderson, Dr. Louis Kelterborn, Henry E. Krehbiel, Anton Seidl, Howard M. Ticknor, John Towers, George P. Upton, Benj. E. Woolf.

The plan and purpose of this work is three fold:—

First.—To give concise and authentic biographies of the famous composers whose works are already familiar to the world.

Second.—To give descriptions of the works of these composers from which may be formed an intelligent estimate of their genius, their influence on each other, and their position in musical history.

Third.—To give a series of essays on the development and cultivation of the principal forms of musical art in Italy, Germany, France, England, America and other countries.

The biographies will be fully illustrated by authentic portraits and fine reproductions of photographs, engravings and paintings of historical scenes relating to the personal history of each composer.

To obtain this collection the publishers have sent a special representative for the express purpose of searching the museums, public libraries and private collections of Europe. The cities of London, Paris, Berlin, Leipsic, Dresden, Vienna, Florence and Rome have all contributed to this mass of material which has never before been brought together.

Facsimiles of letters and manuscript music, views of birth places, residences, monuments, medallions, statues, tombs, musical instruments, memorials, and other rare and curious subjects, will here be published for the first time, and serve to bring into clear relief the personality and surroundings of each composer.

This unique collection has been carefully edited by Karl Klauser, whose special knowledge on this subject has enabled him to contribute many interesting notes on the illustrations. This special knowledge has been of great value in making a wise selection of portraits, as artists have idealized the features of

these composers, and many beautiful pictures are extant which as portraits have but slight value.

All that the resources of modern book-making can accomplish will be employed to make the work a worthy memorial to the famous composers whose genius it seeks to commemorate.

Here are some of the essays that are to appear:

1. "The Netherland Masters and the Development of Counterpoint."
2. "Music in Italy from Palestrina to Verdi."
3. "Music in Germany from Bach to Wagner."
4. "Music in France from Lully to Gounod."
5. "Music in Russia, Norway, Denmark, Poland and Hungary."
6. "Music in England from the Sixteenth Century to the Present Time."
7. "Music in America During the Present Century."

The "Famous Composers" promises to be a rare addition to musical literature.

From Theodore Thomas.

Bulletin of Exposition Concerts to July 28.

- May 15, Monday..... Boston Symphony Orchestra, Music Hall.
May 16, Tuesday..... Boston Symphony Orchestra, Music Hall.
June 7, Wednesday..... Festival by representative choral societies of the Eastern States, 3 Concerts in Festival Hall; massed chorus of 2,000; orchestra of 200; organ, and eminent soloists.

PROGRAM—

- June 7—Cantata, "Festo Ascensionis Christi..... Bach.
"Israel in Egypt," selections..... Händel.
June 8—"Elijah"..... Mendelssohn.
June 9—"Hallelujah," cantata, Opus 50..... A. Becker.
"Moses," selections..... Rubinstein.
Vorspiel, "Die Meistersinger"..... Wagner.
Quintet, Chorus from Act III.

- June 19, Monday..... Indianapolis Festival Association, Conductor, F. X. Arens, and Cleveland Vocal Society, Conductor, Alfred Arthur; Music Hall.
June 20, Tuesday..... St. Paul and Minneapolis Choral Association, Conductor, S. A. Baldwin; Music Hall.

- June 21, Wednesday..... Festival by representative choral societies of the Western States, 3 Concerts in Festival Hall; massed chorus of 1,500; orchestra of 200, organ, and eminent soloists.
June 22, Thursday.....
June 23, Friday.....

PROGRAM—

- June 21—"Utrecht Jubilate"..... Händel.
"Saint Paul," First Part..... Mendelssohn.
June 22—"A Stronghold Sure"..... Bach.
Selections..... Wagner.
June 23—"Judas Maccabæus," selections..... Händel.
"Requiem Mass," selections..... Berlioz.

- June 24, Saturday..... Performance in Music Hall of Brahms' "A German Requiem," by Cincinnati Festival Association, Mr. Theodore Thomas, Conductor.
June 27, Tuesday..... Concert in Music Hall by Arion Society of Brooklyn, N. Y., Conductor, Arthur Classen.

- July 7, Friday..... Concerts in Music Hall by New York Liederkreis Society, Heinrich Zollner, Conductor.
July 8, Saturday.....
July 10, Monday.....

- July 12, Wednesday..... Festival by representative choral societies of the Western States; 3 Concerts in Festival Hall; massed chorus of 1,500; orchestra of 200; organ, and eminent soloists.
July 13, Thursday.....
July 14, Friday.....

PROGRAM—

- July 12—"Utrecht Jubilate"..... Händel.
"Saint Paul," First Part..... Mendelssohn.
July 13—"A Stronghold Sure"..... Bach.
Selections..... Wagner.
July 14—"Judas Maccabæus," selections..... Händel.
"Requiem Mass," selections..... Berlioz.

Note.—For the Festivals June 7 to 9, June 21 to 23, and July 12 to 14, Edward Lloyd, tenor, of London has been engaged.

- July 20, Thursday..... Concerts in Festival Hall by American Union of Swedish Societies.
July 21, Friday.....
July 22, Saturday..... Festival by United Scandinavian Societies in Festival Hall.
July 27, Thursday.....
July 28, Friday.....

September.—During this month Mr. Camille Saint-Saëns, of Paris, and Dr. A. C. Mackenzie, of England, will visit the Exposition, conducting several programs of their own choral and instrumental works in both Festival Hall and Music Hall. Mr. Saint-Saëns will also appear as organist and in chamber concerts.

Note: The above list represents that portion of the special musical demonstrations for which dates are absolutely fixed. Regular musical features of the entire exposition period include semi-weekly orchestral concerts in Music Hall; semi-weekly popular orchestral concerts in Festival Hall; and organ recitals. Plans for Chamber music will be announced later.

Those among the younger, native born, professional musicians of this country who may desire to avail themselves of the opportunity, are invited to communicate with

the Bureau of Music before May 1, with such testimonials as shall indicate clearly the degree of their ability and talent. Those applicants whom the musical director can recommend will be asked to appear before a committee, with headquarters in Chicago, to be appointed by the Bureau of Music. A medal or other token will be conferred upon all who meet the standard of attainment required by this committee, and possibly an appearance in concert in Recital Hall of the exposition may be arranged.

There will be no expenses connected with the trial in Chicago except those of travel and entertainment; these the candidate must pay, as the bureau has no funds for this purpose.

The Chicago committee will not be convened until after the opening of the exposition in May, and will hear no candidates not recommended by the musical director.

THEODORE THOMAS, Musical Director.

"OUR LADY OF EVIL."

"ELEONORA DUSE."

YOUNG Italy has awakened. Lulled to a drowsy slumber by the sweet tunes of Bellini, Donizetti and Rossini, the mother of nations, the stepmother of the arts (a heritage left her through her rape of Greece), she became a by-word, and stolid Germany shook its fat sides with ironical laughter when her music was sung. But the land of Michel Angelo, Leonardo da Vinci, Raffaele, Dante and Palestrina could not long lie dormant, and she has awakened, after sweet, child-like dreams, in which the chord of the sixth floated about menacingly, and finally, with a roar of mighty waters falling, the dream resolved itself into reality. She went to sleep with Rossini's contrapuntal trombones sliding scales into the very bowels of Mother Earth. She awoke to find the colossus Wagner straddling the Peninsula, and on his sardonic mouth a smile, on his head the Tarnhelm of idealism and about his mighty shoulders the cloak of realism. Head in heaven, feet in hell, Young Italy grasped the meaning of the parable.

Arrigo Boito was the forerunner, the John the Baptist of the new evangel; Verdi, dear old Verdi, who had pressed the purple wine of melody in his youth, became a seer in his old age. With the furious speech of old he uttered new mystic words; but the voice was the voice of Verdi and the words were those of Wagner. But he had not lost his old magic, for he could summon spirits from the vasty deep, and they came when they were summoned. He stamped on the earth and we have Boito, Mascagni, Puccini, Sgambati, Martucci and Leoncavallo. Young Italy has awakened! Her novelists, poets, dramatists; her Vergas, Sacchimis, Stecchettis (guerini), Pragas, Carduccis—all the band of young fighters for the cause of the new—have far distanced in novelty of expression, audacity of idea and finish of form their French and German congeners—for it cannot be denied that from Paris and Bayreuth first came the glad tidings.

Italy, like Spain, has a group of novelists who surpass in realistic power and fidelity to nature all their foreign contemporaries. A renaissance of the Latin nations has begun, and as the Gallic-Hebrew actress, Sarah Bernhardt, has passed her meridian, her mantle has fallen on the shoulders of the newcomer, Eleonora Duse, the Italian. Those same shoulders may not be broad enough to bear the grievous burden of comparison and precedent, but the young Italian has so fashioned the cloak of Sarah, as to cunningly conceal her temperamental deficiencies. Yet she bears herself with a dignity all her own—no mere imitation is she, but a new figure in histrionic art, and on her triumphant banner is blazoned the motto "Realism;" but it is an exquisitely devised motto and does not look harsh and forbidding as if one should say "Zola."

It was the greatest of all modern critics as well as poets, Goethe, who somewhere or other said that through its very limitations genius reveals itself.

In der Beschränkung zeigt sich erst der Meister.

While this may not have been said with particular reference to the dramatic art, it nevertheless seems peculiarly applicable to the artistic methods of Eleonora Duse.

Her limitations are admirable—to make a very Celtic sentence—for they define sharply the peculiar quality of her talents. In considering Duse one must divorce one's self from the past, even the present traditions of the stage, for her methods are so emphatically new as to almost trench on that drama of

the future to which the followers of Henrik Ibsen so confidently pin their faith. But between the almost revolting naturalism of the Zola-Ibsen school and the histrionic ideals of Duse there is as deep a gulf as that which separates her from Ristori and her congeners.

Duse's is a tempered realism—a realism which, while it feels sharply the nearness and concreteness of our everyday environment, yet also feels the mystery back of life, the mysteries of motives; above all, the shudder of what we are pleased to call the supernatural. She has added to the boards a new shudder, as Victor Hugo would have written. In her great, strained eyes the sombre memories of mediæval tragedies lurk—a Lucrezia Borgia up to date in this slender creature with the low, impressive brow, girlish profile and enigmatic gaze.

Duse has deliberately thrown over all the traditions of the contemporary stage and given us absolutely new readings of familiar rôles. Her work is at times painfully real, and she outlines suffering in its most poignant phases. The mind distraught with the agony of a lover's deception is not shadowed forth to her audience by the familiar symbols of actresses we have ever seen and heard.

Psychologic rather than dramatic, she renders the processes of her brain so clear that you can almost hear her think. This subtlety, this power of analysis, she possesses in an abundance that classes her apart from all of her contemporaries. She must not be compared to Bernhardt any more than Ellen Terry should. She is a thing of herself, the embodiment of the subtle Italian instinct, working in modern conditions and expressing itself by repression. It is in what Duse does not do that she reveals her greatness. The things she leaves unsaid tell us more than the frantic gesture, the eye in frenzy rolling and the hysterical gasp of the conventional actress of the time.

This negation verges at times on monotony; its verisimilitude makes some of her work hard. But observe her closely; how fine is the by-play of hands, pose, even the disposition of her draperies! Her best point physically is her figure. It is lithe, graceful by intention rather than in line, extremely plastic, and accommodates itself to the mood of the moment, like a finely attuned instrument. This oneness of the woman's physical make-up enables her to concentrate in a gesture a tornado of wrath and despair. Her nervous equipment is so remarkable as to allow her nerve to play upon the nerve pulp of her auditors as a pianist upon a keyboard. But it is subtle, soft sounding though sinister music she evokes. She has not the tigerish lust in her abandonment to passion that in Sarah's work thrilled us. She is more tender, more loving, more persuasive. Yet inseparable from her personality is the taint of morbidity. Her brain is a morbid one. She excels in the portraiture of the more recondite emotions. She will never excite the groundlings; she is not theatric enough; but give her the evidences of a treacherous husband, and she will send shivering down your spine the deadliest sort of fear, for she but looked at "Vladimir's" letters in "Fedora," Friday night last, and the tale was told. The woman aged with internal rage, her cheekbones protruded, her mouth widened and her smile was cruelly devilish. This wondrous power of presenting before us the evil thought, the hate and the horrible fear of death, this is what stamps Eleonora Duse as one of the foremost tragédiennes of her generation, and a great delineator of the evil of modern life.

But after all it is unhealthy morbid power. Even her blithesome moments are tinged with ironical grief. She is the foredoomed woman of her age; about her cradle the three ladies of evil written of by De Quincey, clustered and cursed her. Her tragic, grief-haunted eyes reproach across the footlights the trivialities of her generation. Her sombre personality would oppress one, if the poetic nature of its owner did not at times peep forth; gracious she can be, but there are tears in her voice even then. In "Camille," in the scene with her lover's father, she stifled self until the effort was a literal leaf torn from the tree of life. In the fourth act of "Fedora" she reaches heights of sorrow by means so subtly simple that, when the curtain falls, you with difficulty realize that it was not an actual transcript of existence you witnessed.

Eleonora Duse is a great illusionist.

She has not as yet given us her full measure, and she probably never will. It remains to be seen if her powerful imagination can lift her to the interpretation of cleaner, saner types of dramatic art. Her

soul now is the "stagnant fen" Poe wrote of. There is a profound sense of reserve power that is very comforting in her acting. One longs to see her in Verga's powerful "Cavalleria Rusticana." Her Santuzza must surely be a revelation. In Maeterlinck's sombre snatches of tragedy she would excel. She is a young woman, but somehow or other she does not give the impression of youth, at least not the delicious fresh youth of a Shakespearean heroine. She has not Bernhardt's intensity, nor yet her magnetism, but she rivets one's attention just as strongly, but in a more morbidly unpleasant style. She is charged to the full with a subtle odic fluid that completely hypnotizes her hearers. They are the poles, apart in their technic, but Duse has a quality of technic all her own. She has thought out everything for herself, and her pictures, while not limned with the broad brush and glowing pigments of Bernhardt, glow nevertheless with colors dangerously strange and seducing. She is a "fin de siècle," "Lisa Gioconda," and da Vinci would have liked to have painted her as she stood in the first act of "Fedora," her funeral robes of velvet falling about her in antique folds, with her curious neck in the strained attitude of one who soon expects the silent mother of all—Death.

She is one of Baudelaire's women, one of the sinister band whose grinding sobs echo faintly in the forgotten pages of "Les Fleurs du Mal." She evokes strange, curious harmonies from life, her note is the note of pain of living; but in all the swirl of passion she stands as unmoved as a Coquelin. She is objective; Sarah was ever subjective. She plucks the heart out of the mystery of things, but holds it to us for our inspection with averted head. This ennuied, sad apparition carries with her an atmosphere of sorrow, of decay, of disillusionment. She is beautiful, she is fiercely ugly, she is divine, she is a devil, but she is not a woman. She is an artist. Many moons will grow and glimmer before her audiences can grasp her subtle art with its delicate, almost Fortuny-like touches. She is an analyst, and probes so deeply that we wince. She can be a poet, and a tender haze invests her, but the perfume is that of decadence. She is a riddle, and Edgar Poe would have called her "Ulalume." De Quincey "Mater Malorum." The world knows her as Eleonora Duse, the actress whose voice is as strange music, whose walk is rhythmic, whose pauses are poems, and for whom the fruit of life is dead sea fruit. Vanitas, vanitas rerum est vanitas.

THE RACONTEUR.

A Talk with Dvorak.

IN course of a conversation held in his room at the National Conservatory Dr. Antonin Dvorák expressed his approval of the suggestion recently made in the "Evening Post" that New Yorkers should be given an opportunity to become acquainted with Anton Bruckner's music. Not that he is one of the "Brucknerites"—in fact, he considers Brahms a greater composer than Bruckner, and likewise too much neglected—but he thinks Bruckner's symphonies have a right to be heard, even if they do at first drive the audiences from the halls. That was the case with other composers; it was the case with Dr. Dvorák's own "Stabat Mater" in England, where now it is popular. Yet the Doctor is convinced that Bruckner himself is largely to blame for his neglect; he follows a wrong tendency; his eighth symphony is so long that the whole of a Philharmonic concert in Vienna had to be devoted to it. Symphonies should not be made longer; they should be shortened. Even Beethoven went to excess in his "Eroica," and as for Bruckner's symphony it would doubtless have an infinitely better chance of making its way in the world if it lasted forty-five minutes instead of an hour and a half.

Dr. Dvorák himself has almost completed a new symphony, which will be numbered the fifth. He does not care to write symphonic poems, but he believes that symphonies should be made short, condensed and pithy. His own will last only half an hour. He has also completed a new choral work on an American poem, which he has treated in a delightfully dramatic spirit and with many vivid contrasts of mood. It is the first of his compositions written in America, and he thinks it will show that he has not come here in vain. He believes in the influence of the environment. Lately he has paid much attention to our negro music, which he finds very fascinating, and he was pleased to find certain peculiarities in the intervals, which remind him of Slavic music.

Being a Slav himself, Dr. Dvorák naturally believes in the future of Slavic music. German music has made such gigantic strides with Richard Wagner that he believes it will take two or three centuries before any one will go beyond him in his own line. But in absolute music there is still plenty of playground. "Twenty-five years ago," Dr. Dvorák continued, "I was the most fanatic Wagnerite in Prague—so enthusiastic that people laughed at me. At that time I wrote an overture—a composition lasting a quarter of an hour, which no eyes but mine have ever seen. I still endorse its instrumentation, but do not approve of its contents, as they were not my own. I also wrote some operas, but I could not get any good librettos. Gradually I emancipated myself. To-day the conservatives find that I am too Wagnerian, the Wagnerites that I am not Wagnerian enough."

"There are two other composers from whom I have had to

emancipate myself—Beethoven and Schubert; of course I had to learn from Beethoven, like all symphonists. You will find suggestions of Beethoven's influence in many of my works—the Scherzo Capriccioso, for instance. My friends in Vienna used to smile and say that there was Schubert again; but I could not help it. I consider Schubert one of the greatest of all composers, greater than Mendelssohn and Schumann. I am at present making my Conservatory orchestra practice his early symphonies, and I enjoy them very much. It is to be regretted that we do not hear them at public concerts; but concert programs everywhere are apt to run in ruts. Our pianists, too, do not play Schubert's sonatas, which is a pity."

Being asked if he believed that Liszt's music had a future, the doctor's face assumed an odd expression of surprise. "Indeed I do. I greatly admire his works, especially his ecclesiastic compositions, which are superb. You know his 'Legend of St. Elizabeth?' It is a beautiful work." For Berlioz also Dr. Dvorák has an admiration, which he says is constantly growing. Curiously enough, he, who is so great a master of orchestration himself, does not care so much for Berlioz art of instrumentation as for his music pure and simple, which he finds extremely original, while the orchestration, he thinks, is often too elaborate and full, and has not the sustained, swelling harmonies of the Wagnerian orchestra. Of other French composers, Dr. Dvorák admires particularly Saint-Saëns, in his symphonies as in his symphonic poems.

The Doctor is pleased with his experiences in America and has found considerable evidence of talent in the manuscripts submitted to him as judge of the prize contest announced by the National Conservatory. To the question whether it was likely that he himself would write an American opera he replied that the theatre was to him an unpleasant topic and that he would write such an opera only if he could get a very good libretto and on a fantastic subject.—Post.

A. von Goldschmidt.—Adalbert von Goldschmidt possessed a life long friend in Liszt, whose attention was attracted to him by his "Seven Deadly Sins," and it was at Liszt's suggestion that his opera of "Helianthus" was produced at Leipzig. During the last ten years, in the intervals of his heavy work on his trilogy mystery "Gaea," Mr. Goldschmidt has composed a number of lieder, which he sang at a concert in Berlin January 15. The text of "Gaea" will be published in Paris, translated by Catulle Mendes. This work is without example in literature or music.

"Margitta" at Kroll's.—The new comic opera "Margitta," music by Meyer-Helmund was given at Kroll's, January 11. The plot is the old one of cross purposes. "Fernando" and "Margitta" are lovers; she is flirty, he is jealous. The "Corregidor"—for the scene is in Spain—has a wife, and they are both of inflammable dispositions. He falls in love with "Margitta," she with "Fernando." Then there is a "Beauty Show," arrests of the lover and general foolishness. The music does not rise above the class of dance music. The introduction of the well-known "Zauberlied" was not effective. The choral nocturne of the second act is too long, while the introductory chorus of the first act was pretty. A sentimental aria by Margitta's father was encored. The applause was decrescendo.

Berlin Opera House.—The orchestra in this house has lately been changed by the erection of a sounding board behind the seats of the 100 performers. It is said to be a great improvement in the case of ensembles and solos, especially of solos on the harp.

"Princess Ninetta."—This operetta, by the triple alliance of Strauss, Wittmann and Bauer, is described as a true fin de siècle operetta. The text is brightly written and the plot full of improbable incident. The music has not the originality of the "Fledermaus" or "Merry War," but is more dramatic.

"Palm."—The opera "Palm," produced in Lübeck January 10, deals with the tragic fate of the bookseller Palm, who was shot by Bonaparte at Munich. The music, by Paul Geisler, is melodious, especially in the domestic scene in the second act, and the scene of Palm's parting from his family in the third.

The "Black Cat" at Paris.—Two musicians, Mr. Claudius Blanc and Leopold Dauphin, presented lately at the little theatre of this famous Bohemian resort, a mystery in four parts, entitled "Sainte Geneviève de Paris." Henri Riviere had charge of the scenery and the moving figures, which were cut out of zinc. The work, says the Ménestrel, was charming, with an exquisite note of art in its deliberate simplicity. Mr. Manoury sang the part of "Germain d'Auxerre," a young artist who promises well, was the "Narrator," and Miss de Messo the "Geneviève." The work created a profound impression, from its sincerity.

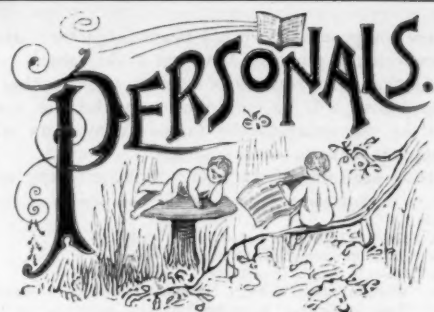
Tararaboum.—It is sad but true that the Paris Menus Plaisirs has produced with a crowd of pretty women, some of whom can sing, a piece entitled "Tararaboum-Revue."

New York German Conservatory of Music,

5 & 7 West 42d St., near Fifth Ave., New York.

THE LEADING SCHOOL.

Among the faculty are: S. B. Mills, Minor C. Baldwin, M. D., Jul. E. Meyer, V. A. Benham, L. G. Parza, F. Tamburello, L. Ricca, S. Herzog, J. Niedzielski, E. Scharwenka, &c. SEND FOR CATALOGUE.



Perfall.—The Regent of Bavaria has written to Intendant Perfall a letter, dated January 10, announcing that the direction ad interim will be confided to Professor Possart. The fact seems to be that Mr. von Perfall is weary of his office as theatre intendant, and the Government does not know what place to give him.

Three Young Artists.—The violinist Anna von Pilgrim, the pianist Olga Schoenwald, and the tenor Heinrich Bruns, all appeared in Berlin, January 11, with moderate success.

Gerardy.—The young 'cellist Jean Gerardy appeared at the seventh Philharmonic concert, Berlin, under the direction of F. Mottl, and took part in the Mozart "Nachtmusik."

August Enna.—The composer of "Die Hexe" was born in 1860 at Raskov, in Laaland, one of the Danish islands. His parents were poor, and destined him for business, but at the age of eighteen he turned his attention to music. His condition for many years was lamentable, as he played the big drum in a circus, played dances at parties and gave lessons. He first became known by some piano pieces published in Copenhagen in 1880.

Clara Schacht.—At a late concert in Berlin this lady, among other works, produced two "Lieder, with contrabasso," by Brahms, Th. Krelle taking the instrumental part. Mr. A. Wulffius was the accompanist.

Kleeberg.—Miss Clotilde Kleeberg will, by general request, give a third concert in the Bechstein Hall, Berlin, February 1.

Machado.—The Portuguese maestro Augusto Machado has been appointed professor of singing in the Lisbon Conservatory.

Stratton.—Mr. G. W. Stratton, formerly of Boston, is now living in Berlin and has composed two operettas, "The Sleeping Beauty" and "The Minstrel of Capri."

Verdi.—The venerable maestro has been in Milan since January 3, where he is personally superintending the preparation of his "Falstaff," which, it is hoped, will be produced in February.

Nina Pack.—This lady, who has had a brilliant success at Geneva, has returned to Paris, where she has a permanent engagement at the Opera.

Laura Bellini.—Laura Bellini, the well-known soprano, arrived from Europe a few days ago. She has entirely recovered from the accident to her knee which occurred about a year ago while she was playing "Santuzza" in the "Cavalleria Rusticana" at the Casino. During the last six months of her sojourn abroad she sang frequently at private concerts in London, the last being in conjunction with the late Fred. Leslie, a few days prior to the death of the famous and popular comedian.

Miss Rose Soudarska Goes to Europe.—Miss Rose Soudarska, a piano virtuoso who has resided in this city for a time, left yesterday on the Aller for Bremen, on a visit to Europe, and particularly Dresden. It is not known positively when she will return.

Selma Nicklas-Kempner.—This lady was a pupil of the Stern Conservatory, Berlin, and then engaged in the German Opera House at Rotterdam. Thence she went to Vienna, where she was for years a teacher in the conservatory and directed the musical studies of the Crown Princess Stephanie.

Heinrich Wolff.—The eightieth birthday of Heinrich Wolff, late concertmeister of the Theatre Orchestra at Frankfurt, was celebrated on January 1.

Fried. E. Koch.—At the benefit concert for the Rixdorf sufferers at Berlin, January 26, Fried. E. Koch was to

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conduct his "Northsea Symphony." In addition Mendelssohn's "Reformation Symphony" was to be given after an intermission of several years.

O. Eichberg.—The pupils of Mr. Otto Eichberg gave a concert at Kroll's, Berlin, January 6, before a numerous public. Miss Voges, who sang the rôle of "Leonore," had often appeared in concert, and now proved her abilities for a dramatic career. Other pupils who deserved mention were Miss Maag, Miss Wersky, Miss Proebster and Miss Boldt.

Guilmant.—Mr. Alexander Guilmant has been nominated a Chevalier of the Legion of Honor by the French President.

Massenet.—The Academy of Beaux Arts at Brussels has made Mr. J. Massenet an associate member.

A Royal Composer.—Another crowned head that indulges in musical composition is the Queen of the Belgians, many of whose works have been published. She improvises her inspirations into a phonograph.

Decorations.—Mr. Brakl, buffo tenor, of Munich, has been named Kammersänger by the Duke of Saxe Coburg, and Mr. Steinmann, of Hanover, and Organist F. Schultz, of Berlin, have received the Prussian Royal Order, Fourth Class.

Fermo Marino.—The first prize for a characteristic piece for a book has been awarded by the firm of G. Ricordi & Co. to Fermo Marino, of Monteleone.

Comes Well Recommended.—Mr. Henri Amsel, a singing master who is well recommended by Seidl and the De Reszké brothers, has now permanently located in this city.

Jessie Bartlett.—After three years successful study abroad Miss Jessie Bartlett, soprano, has returned to this city and will shortly be heard in concert. Miss Bartlett has received many offers from English managers, including one from the Carl Rosa Company, and it is probable that she will return to England next season.

Angelo Neumann.—The director of the German Theatre at Prague, Angelo Neumann, began in January a Wagner cyclus with "Parsifal." It will end February 13 with fragments of "Parsifal" and Beethoven's ninth symphony in concert form.

R. Prill.—Since Capellmeister Prill has been at work at Nuremberg he has improved and strengthened his orchestra in all its departments, and has produced some of Wagner's operas in admirable style.

Alfred Strasser.—This composer, who collaborated with Weinzerl in two operettas, "Fioretta" and "Page Fritz," is a native of Moravia, but has lived a long time in Vienna, and his song and dance music is redolent of the atmosphere of the old Kaiserstadt.

Mannstadt.—The successor of Rud. Herfurth at the head of the Philharmonic Orchestra, Berlin, is Frank Mannstadt, late of Weisbaden.

Lartigue.—The Mayor of Givet, Mr. Jules Lartigue, who successfully labored to procure the erection in that city of a statue to Mehal, has been made chevalier of the Legion of Honor.

Artner.—Miss Josephine von Artner, of the Vienna Hofoper, has been engaged for the Stadt Theatre, Hamburg.

Messchaert.—The Stern Conservatory, Berlin, announced for the 30th a performance of Mendelssohn's "Elijah," at which Mr. Messchaert, of the Netherlands Choral Union, was to appear.

Hildach.—Mr. and Mrs. Hildach gave their last popular Liedabend on the 17th in the Berlin Singakademie.

E. Kreutz.—The new choral society entitled the Lyric Choir has just been formed at Stamford Hill, London, with Mr. Emil Kreutz, the well-known viola player as conductor.

Harris.—The scheme of Sir Augustus Harris for the organization of a permanent orchestra is being attended by more difficulties than was expected. Very few among recognized London players have accepted, and the numbers will have to be made up from Germany.

Parry.—Dr. Hubert Parry has written a "History of Music," which Messrs. Kegan Paul & Co. are about to publish.

Juch.—Miss Emma Juch, the American operatic soprano, will visit England shortly, and will make her first appearance at an important concert in St. James' Hall early in the season.

Hegner et al.—Mr. Sapellnikoff will play at the Philharmonic concert, London, on April 20 and Master Otto Hegner on May 18. The latter young pianist will introduce a new concerto by Mr. Hans Huber, who will probably come to London to conduct it.

S. Menter.—Mrs. Sophie Menter, Mr. Tschakowsky and Mr. Sapellnikoff will give a series of recitals in London and the provinces this season, previous to their visit to Chicago.

Jehin.—Three performances of Wagner's "Tristan und Isolde" will be given in March at Monte Carlo, under the direction of Mr. Jehin.



The Brodsky Quartet.—The particular point of interest in the third concert of the New York Symphony String Quartet, given on Tuesday of last week, at Chamber Music Hall, was the string quartet by Ottokar Novacek, played on this occasion for the first time in New York. This work, the four movements of which are allegretto, poco allegro, andante maestoso and allegro, is stamped with unmistakable individuality, the themes being interesting and well worked out. The composition was enthusiastically received by the large audience present, and the composer, the viola of the quartet, was several times recalled. The second number given was the Saint-Saëns piano quartet. Miss Marie Geselschap assisting. This young lady did not add materially to the enjoyment of the evening. Her tone is small and her pedaling poor. In the third number Beethoven's E flat major quartet, op. 74, the ensemble was not what we have been led to expect from this organization. Mr. Brodsky was evidently not at his best, his intonation being faulty throughout the evening.

Another Aptommas Recital.—A second piano and harp recital was given by Mr. and Mrs. Aptommas at Steinway Hall Thursday evening of last week, when a well arranged program of solos and duets was given.

An Organ Opening.—The large Jardine organ presented to St. Michael's Church, Ninety-ninth street and Amsterdam avenue, was opened on Monday evening by Wm. C. Carl, Walter O. Wilkinson (organist of the church) and Messrs. Edward D. and Edward G. Jardine, in the presence of a large audience.

Jacques Friedberger's Concert.—Mr. Jacques Friedberger, pianist, gave a concert at Steinway Hall last Wednesday evening, assisted by Miss Nina Bertini, soprano; Mr. Nahan Franko, violin, and Mr. Clemente Bologna, baritone. Mr. Friedberger played compositions by Chopin-Weber-Tausig, Strauss-Tausig, and with Mr. Franko a Grieg sonata.

A Harlem Concert.—Mr. Minor C. Baldwin gave his annual concert at the Pilgrim Church in Harlem on Thursday evening of last week. Mrs. Lillian Blauvelt, Miss Broun, violin; Mr. H. P. Brockett, tenor; Philip Egner, cello, and E. A. La Febre, saxophone, assisting. The affair was a great success.

The Mierschs Assisted.—At his organ recital given last Saturday afternoon at the Church of the Holy Trinity in Forty-second street, Mr. Horatio W. Parker was assisted by the Miersch brothers (violin and cello) in the following program:

Fugue in C major..... J. S. Bach
"Adagio Religioso," op. 1..... Albert Wolferrmann
Mr. Paul Miersch.
Scherzo, op. 32, No. 3..... Horatio W. Parker
"Prize Song," from the "Meistersinger"..... Richard Wagner
Mr. Johannes Miersch.
Op. 149..... Josef Rheinberger
Suite for organ, violin and violoncello.

The Becker-Powers Recital.—Miss Dora Valesca Becker, violin, gave a concert in Mr. Francis Fischer Powers' charming studio in the Music Hall Building, Thursday evening of last week, assisted by Mr. Powers and Gustave L. Becker, piano, in the following program:

Sonata, op. 137, No. 3..... Schubert
Allegro giusto, Andante, Menuetto, Allegro moderato.
Violin and piano.
Miss Becker and Mr. Becker.
Ballade, G minor..... Chopin
Mr. Becker.
Allegro from Concerto No. 2, op. 206..... Raff
Miss Becker.
Five songs—
"The Night Has a Thousand Eyes".....
"Katherina".....
"Heart Longings"..... Gerrit Smith
"A Nocturne".....
"There's nae Luck".....
Mr. Powers.
Recitative and Andante..... Rubinstein
Polonaise D major..... Wieniawski
Miss Becker.
Sonata, op. 57..... Beethoven
Mr. Becker.
Puszta Klaenge..... Agghazy-Hubay
Miss Becker.

Miss Becker gave a capable performance, the movement from the Raff concerto being especially well played. Her tone was full and her staccato playing excellent. Mr. Powers sang his songs with his accustomed grace, and Mr.

Becker added much to the enjoyment of the evening by his intellectual performance.

The Hall Chamber Music Concert.—Mr. Walter J. Hall gave his second concert at Chamber Music Hall Thursday evening of last week, assisted by Miss Blanche Taylor, soprano; Mr. Dannreuther, violin, and Mr. Schenck, cello, when the following program was given:

Trio, for piano, violin and violoncello, D minor, op. 49..... Mendelssohn
"Scena e Aria," "Faust"..... Gounod
Piano solo—
Impromptu..... Chopin
Automne..... Chaminade
Tarantelle..... Moszkowski
Songs—
"Chant d'Exil"..... Vidal
"Nouveau Printemps".....
Trio, for piano, violin and violoncello, E minor, op. 98..... Saint Saëns
Allegro non troppo.
Allegretto.
Andante con moto.
Grazioso, poco allegro.
Allegro.

The principal interest of the evening centred in the Saint-Saëns' trio, which received its first American production on this occasion. The entire composition shows a masterly hand, and the interest is sustained throughout. It is rich in coloring and in harmonic invention, and received most careful treatment from Mr. Hall and his colleagues. Miss Blanche Taylor has a strong sympathetic voice, well schooled, and sang very artistically.

On the Janko Keyboard.—An interesting exposition of the Janko keyboard was given at Chamber Music Hall, Wednesday evening of last week, by pupils of Mr. Walter Bradley Keeler. The keyboard, with its five banks of keys, offers many advantages over the old keyboard and the test was a most satisfactory one. The pupils showed ability in a marked degree. Miss Grace Bidwell, in particular, possesses remarkable technical ability and plays with no little expression. Her work in the sonata would have been praiseworthy in a much older performer, while the Liszt numbers were given with a delicacy and brilliancy that were admirable. Miss Newcomb and Miss Lautenschlaeger also showed much talent, though not in such a marked degree. Master Federlein showed that a child is capable of making good progress on the keyboard, and for his age his playing was satisfactory. This was the program:

Præludium and fugue, A minor..... Bach-Liszt
Miss Ethel Newcomb
Sonata, op. 53..... Beethoven
Allegro con brio.
Adagio molto e rondo.
Miss Grace Bidwell.
Miss Elsie Lautenschlaeger.
Préludes, C minor and A major..... Chopin
Master Gottfried H. Federlein.
Etudes, E major and F major..... Chopin
"Erlkönig"..... Schubert-Liszt
Miss Ethel Newcomb.
Berceuse..... Chopin
"Soirée de Vienne"..... Schubert-Liszt
Miss Elsie Lautenschlaeger.
Gondoliera..... Liszt
Rhapsodie, No. 2.....
Miss Grace Bidwell.

Grand Conservatory Faculty.—The 235th entertainment given by the Grand Conservatory of Music took place at Mason & Hamlin Hall Wednesday evening of last week. Prof. Wm. Laufenberg, piano, and Prof. Victor Waycke, violin, made their second appearance at these concerts with much success. Miss Dorothea Haas was the vocal soloist.

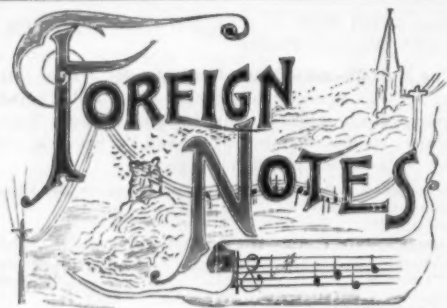
Sinzig's Success.—Ferdinand Sinzig, the pianist, played at Buffalo last Thursday night in a concert given by the Vocal Society, of which Joseph Mischka is the conductor. Mr. Sinzig received warm praise from the local press for his artistic playing. This is what the highest critical authority of Buffalo, the "Courier," had to say about Mr. Sinzig's performance:

Much of the interest in last night's program centred in Mr. Sinzig, the pianist, who has made such a favorable impression in New York. He played a number of selections by Brahms, and added to them a mazurka by Saint-Saëns, three compositions by Grieg and a waltz by Tausig. He is a pianist with a very smooth, even touch and his playing is full of sensitiveness that bespeaks a musical nature. There is no parade of technique, but a legitimate, quiet command of the composition which he is presenting. He does not force the piano to its utmost limits, neither does he make exaggerated effects by use of the soft pedal. No one could hear Mr. Sinzig without being impressed with the idea that he is a musician devoted to his art and wishing to give it his best effort. He will always be cordially welcomed in private and public circles in Buffalo. Mr. Mischka has reason to be very well satisfied with the first concert of the Vocal Society this season, and if the second is to be as good it will be anticipated with pleasure.

Selma Krauss.—One of St. Louis' brilliant pianists and a post graduate of the Beethoven Conservatory of that city, recently played the difficult E minor quintet of Sinding with the Detroit Philharmonic Club, and scored a decided success.

MINOR C. BALDWIN'S Organ Matinee, THURSDAY, FEBRUARY 2, 4 P. M.

BERTHA BROUSIL, Violinist; LEFEVRE, Saxophone, and
HATTIE J. LEONARD, Accompanist.



Obituary, 1892.—Composers—Robert Franz (October 24), Wilhelm Tschirch (January 6) Karl Kammerlander (August 24), Karl Faust (September 12), Albert Jungmann (November 7).

Teachers—Wilhelm Rust, Gustav Schaife, Louis Jungmann (September 20), Bernhard Voelkel (August 20), Rainer Henseler (November 22), Julius Nagel (September 15).

Directors—Heinrich Dorn (January 9), Otto Dessoff (October 28), W. Schaaseil (October 29), Heinrich Kahl (August 6), Gustav Janke (April 25), Hermann Maasfeldt (February 3), Karl Hauer (March 16), Theodor Hentschel (December 9).

Professors—Heinrich de Ahna (November 1), Georg Japha (February 25), A. Wallerstein (March 26) and Lambert Massart, of Paris.

Bechstein Hall.—Among the concerts in this Berlin music hall there have lately been as follows: Luigia Aprile, January 12; Eugen d'Albert, 19; Louis and Susannah Reb, 16; Jettika Finkenstein, 24.

Paris Opera House.—Mr. Bertrand has learned what a load he has taken on his shoulders in assuming the directorship of the Opera House. The Sunday matinées at popular prices have entailed heavy losses, and he now asks permission to raise the prices of admission. It will be three weeks or a month before the Minister gives his decision.

Cambridge University.—The musical society of the University of Cambridge, England, will celebrate the fiftieth year of its existence by a grand festival, at which the works of the composers who have lately received degrees honoris causa will be performed under the direction of the composers themselves. These are Saint-Saëns, Max Bruch, Grieg and Tchaikowsky. The festival will take place in June.

D'Albert.—The new three movement sonata composed by d'Albert and played by him at his first concert at the Berlin Singakademie proves him to be a deep thinking musician, in whom the intellectual predominates over the mere sensual, but who still gives room for melodic invention and its artistic development in harmony and counterpoint. The second movement is one of variations, the third a fugue with introduction. Of course his playing was wonderful.

A New Quatuor.—At the third concert of Messrs. Berthelie, Loeb and Balbreck there was given for the first time a quatuor for piano and strings by Mr. Richard Strauss, a young composer whose symphonic poem and serenade have already been heard. The work exhibits remarkable science and a maturity of ideas that indicate great talent.

St. Petersburg.—A season of Italian opera will be inaugurated February 19, at the Alexandroff Theatre, St. Petersburg. It will last six weeks at least, and longer if successful. Mrs. Germano Ferni and Masini and Cotogni have been engaged.

"The Cid."—A great success was attained by the production of Cornelius' opera "The Cid," at Mainz, on the 9th of this month. The "Allgemeine Musik Zeitung" says: "It is worth a dozen of young Italians, and is the best thing produced since Wagner."

"Colonel Lumpus."—The libretto of this comic opera by Theobald Rehbaum, produced January 9, at Kroll's, is rather amusing, but the music is not very lively. It is on the old lines; the airs are singable and pleasing, and the instrumentation clever. It was, however, well received.

"Frauentob."—It is said of R. Becker's opera that when he follows Wagner's footsteps he does not hit the spot; but when he writes independently he exhibits excellent workmanship. The latter style preponderates, and the piece contains many beauties and leaves a favorable impression. The lyric passages are the best and they will find their way into the concert hall.

More Prizes.—The Stuttgart "Neue Musik Zeitung" offers three prizes of 150, 100 and 50 marks for "good piano pieces." For further information apply to the editor.

A New Terror.—Frati & Co., of Berlin, will exhibit at Chicago a new implement of torture, which is described as a piano sounding like a small orchestra, with drum, kettle-drum, bells and chime. Yet we shall survive.

Wiener Saengerhaus.—The new musical club house of Vienna will soon be erected, as a large sum of money

has been collected for that purpose. The members will visit the Chicago exhibition this summer.

A Luckless Tenor.—At a late performance of Massenet's "Herodiade" at Antwerp the tenor Lamarche lost his voice, and at the end of the third act the audience rose up in revolt and made such a row that the curtain had to be lowered. Finally, the director appeared to announce that he had cancelled his contract with the voiceless tenor.

Massenet.—A new duet, "Horace et Lydie," by Mr. Massenet, was sung at a late musicale of Mrs. Jarislowsky, at Paris, by the mistress of the house and Mr. Hettich, with great applause.

A Lost Score.—Mr. Fritz Boselt has lost the third act of his manuscript of "René and Gaston." He sent some weeks ago the whole text to the Crelinger Agency, who in turn sent it to the Wilhelmstadt Theatre. Meanwhile a more important theatre asked for the work, and the author demanded its return from Crelinger, who demanded it back from Fritsche. When the manuscript was returned the third act was missing and the author will sue for damages.

A Work by Mozart.—At the seventh Philharmonic concert, Berlin, Felix Mottl will produce a work of Mozart's which is rarely heard. It is described in the catalogue of his works as "Eine Kleine Nachtmusik," and is for string orchestra and two horns.

Wagner in Paris.—The statement of Wagner that the plot of his "The Flying Dutchman" was adapted and taken by Paul Fouché, contains a mistake. Fouché (not Fouché) wrote the verses, but Henri Revoll worked at the scenario. Wagner protested in vain against the perversion of his sketch of a plot, and at last in his poverty accepted five Napoleons for the idea. "This," wrote the manager, "was not an honorarium, but 'une aumône faite au pauvre musicien Allemand.'" Revoll knew no German and made his scenario from Marryat's novel, while Pillet, the manager, engaged Dietsch, an Alsatian, to compose music for it. This was "Le vaisseau fantôme, opéra en deux actes," produced at the Grand Opera House, Paris, in 1842, with a brilliant lack of success.

A New Concerto.—Hans Hüber has written a piano concerto for his pupil Otto Hegner, who will play it under the conductorship of the composer at one of the forthcoming London Philharmonic concerts.

Bülow Sick Again.—The state of Dr. Hans von Bülow's health has necessitated his being placed under medical care at Pankow, near Berlin.

What, Again?—Mascagni is announced to have accepted another operatic libretto; this time from Mr. Dell'Armi. It is entitled "Monaldeschi."

Boito to Receive a Degree.—The degree of Doctor of Music is to be conferred next year by Cambridge University on Arrigo Boito, the composer and the author of "Mefistofele." Boito supplied the books for Verdi's "Otello" and "Falstaff," and is now giving the finishing touches to his own works, "Nero" and "Orestide."

Rubinstein Will Conduct.—Anton Rubinstein is going to Vienna to conduct a performance of his so-called sacred opera, "Paradise Lost." It will take place in the Singakademie of that city about the middle of March.

Maurice Grau Interviewed.—Rome, January 28, 1893.—I have had a talk with Maurice Grau this week. He had just been reading in the "Herald" of the contemplated sale of the Metropolitan Opera House. I asked him if he meant to give New York an opera company next season.

"We have made no plans yet," said he. "I have not heard from Abbey. Until we know who are to be the owners of the Metropolitan we shall make no engagements. I cannot but believe that the Metropolitan will be rebuilt and reopened as an opera house. There surely must be forty wealthy men in the United States willing to invest, say, \$10,000 each—a mere trifle to many millionaires—in order to encourage art and provide New York with a good opera company? but should we see no sign of any wish to support an opera house Abbey and I will not force matters."

"Mrs. Eames, the De Reszkés and Lassalle are all waiting to know what our plans are. Jean de Reszké writes that he has had various brilliant offers of engagements. I do not think we can give opera with any prospect of success unless we are sure of the support of society."

"The question we want answered is, Does New York want opera? If it does not we do not care to take great risks and waste our time on it. The public does not stop to count the cost of entertainments when it wants them, but when it does not want them it won't take them, though you give them gratis."—"Herald."

Athens.—For the first time in her history Athens will have an Italian opera company this season.

Rossini's "Tell."—The masterpiece of Rossini, "Guillaume Tell," was given for the first time at the Grand Opera, Paris, August 8, 1829. On September 15, 1830, it was produced in a revision by Lichtenstein as

"Andreas Hofer" at Berlin, and given three times. Between 1842 and 1891, the translation by Theodor von Haupt was performed at the Berlin Opera House 202 times.

Trashy Music.—Sir Arthur Sullivan's facility may be held to have been disastrous to the interests of drawing room music. While he unquestionably wrote some of the finest English songs of this century—"Orpheus with His Lute" and "My Dearest Heart" being hitherto unapproached, if ever approachable, of their kind—he opened the door to a crowd of scribblers who, as it were, said to themselves: "We, too, can write what shall please everybody." The consequence was and is that the market is glutted by composers, not only tiresome and unnecessary, but also ignorant and unqualified.

To the making of a pair of satisfactory boots an apprenticeship of some sort to the trade is generally considered necessary. But there is hardly a fashionable lady in London having musical aspirations who has not published songs or dances of "her own composition," and these may be purchased (at any fashionable publisher's) to the exclusion of serious or grammatical music. Apart from the question of fashion there are at large a great many so-called "composers," who, while making handsome incomes by their songs and pieces, would be as little capable of writing a four part harmony when divorced from their piano as they would be of scoring their "works" for orchestra. Meanwhile the town is deluged with silly and spoiled reminiscences, by trivial and futile apings of the intense, by vulgar and pretentious scramblings after a vague originality.

We have met with bad music in France and in Germany, but only in England shall you find an entire shop front frankly devoted to trash.—"The Saturday Review."

Patti at Milan.—Patti's singing at Milan the other day was a great disappointment to the critical audience, who want no more of her. They have discovered, as America discovered long ago, that she is not the Patti of fifteen years ago.

It Hurt Business.—A large body of musicians in Vienna have entered a public protest against the playing of military bands in public places.

A New Opera for "Wang."—The new opera which Cheever Goodwin and Wilson Morse have written for DeWolf Hopper has been named "Panjandrum." It is now receiving its final touches and is expected to be delivered to the comedian about the first of February. It will be rehearsed while the company is on the road, and will be presented for the first time on any stage at the Broadway Theatre the first week in May.

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Washington Philharmonic Club.—The first concert of the Washington Philharmonic Club occurred on the evening of January 19, when the club had the assistance of Mila Schmidt, soprano, and Dr. William P. Compton, tenor. The program included compositions by Dvorák, Chopin, Wagner, Bohm, Popper, Rehfeld and others.

Three Scharwenka Recitals to be Given.—Xaver Scharwenka will give three recitals of "Romantic Piano Music" at the Madison Square Garden concert hall on the afternoons of February 7, 14 and 21.

For the New York College of Music.—Mr. Alexander Lambert has engaged Mrs. Wizjak-Nicolesco, a soprano of European reputation, as vocal teacher for the New York College of Music.

New York Symphony Society Concert.—The fourth afternoon and evening concert of the Symphony Society of New York, Walter Damrosch conductor, will be given on Friday afternoon and Saturday evening of this week. Miss Castellano and Anton Hekking will be the soloists. The following program will be given:

Symphony II..... Brahms
Andante Spianato and Grand Polonaise in E flat..... Chopin
(For piano and orchestra)
Miss Eugenia Castellano.
Serenade, for strings and two horns..... Fuchs
(New; first time.)
Intermezzo..... From Concerto in D minor, for violin-
Finale..... cello, with orchestra..... Lalo
Mr. Anton Hekking.

Two excerpts from "Tristan and Isolde"..... Wagner
(Arranged for orchestra by Walter Damrosch.)
Love Scene, Act II.
The Dying Tristan, Act III.

Harry Pepper's Reception.—Mr. Harry Pepper will give his third annual musical reception next Wednesday evening at his studio, 138 Fifth avenue.

The d'Arona Program.—We give below the program of the concert given by the pupils of Mrs. d'Arona and Prof. Carl Le Vivien recently, and which was omitted from last week's issue owing to a lack of space:

Piano soli..... Chopin
Prelude..... Schumann
Allegro..... E. Baraldi.

PART I.

"The Messiah"..... Handel.
Recit., "Comfort ye"..... Tenor, Mr. Frank Vanderpool
Aria, "Every valley".....
Recit., "Thus saith the Lord"..... Bass, Mr. Chas. E. Zerfass
Aria, "But who may abide".....
Recit., "Behold a Virgin"..... Contralto,
Aria, "O Thou that tellest"..... Miss S. Cristine Mac Call
"There were the shepherds".....
Recit., "And lo! the angel"..... Soprano, Miss H. V. Wetmore
"And the angel said".....
Recit., "And suddenly"..... Soprano, Miss Marion
"Glory to God"..... Grand Chorus
Aria, "Rejoice"..... Soprano, Miss H. V. Wetmore
Recit., "Then shall the eyes"..... Contralto,
Aria, "He shall feed His flock"..... Miss S. Cristine Mac Call
Aria, "Come unto Him"..... Soprano, Miss H. V. Wetmore

Violin solo..... Rubinstein
Hungarian dance..... Brahms
Miss A. Sarti.

Ladies' chorus, "The Lost Chord"..... Sullivan, Arr.
Parting..... Franz Ries
Tenor solo..... Yearnings..... Rubinstein
Mr. J. Harrington.

"Inflammatus," "Stabat Mater"..... Rossini
Miss Vanderpool and full chorus

Contralto solo, "Bonne Nuit"..... Massenet
Miss S. C. Mac Call.

Male quartet, "I Long for Thee"..... Härtol
Messrs. Vanderpool, Harrington, Laidlaw and Zerfass.
Grand aria, "Bei Raggio" ("Semiramide")..... Rossini
Miss Gwinnett.

Duet, soprano and tenor, "The Lord is my light"..... Dudley Buck
Miss Wetmore and Mr. Harrington.

Baritone solo, "Hybrias, the Cretan"..... Elliott
Mr. Chas. E. Zerfass.

Duo, soprano and tenor, "Neath the Stars"..... Goring Thomas
Mr. and Miss Vanderpool.

Violin solo..... Berceuse..... Climon
L'Abellie..... Schubert

Glee, "The Huntsman" (Old English)..... MS.
(By special request.)

Misses Wetmore, Mac Call and Mr. Zerfass.

No Money for the Chorus.—A fresh recital of the woes which befell the Mapleson Opera Company during its recent unsuccessful tour was given by the treasurer of the stranded organization, E. Q. Cordner.

Among the interesting developments was Colonel Mapleson's statement that his disastrous Southern tour was due to his having followed the advice of Marcus Meyer in not bringing suit against Manager Miner, of the Fifth Avenue Theatre, in December last.

"Fadette" was to have a six weeks' run at the Fifth Avenue, but Mr. Miner, according to Colonel Mapleson, cancelled the engagement because "Fadette" was comic opera and not opera comique. Then, the colonel told me yesterday, Marcus Meyer assured him it was useless to sue Mr. Miner, as he had a pretty strong "pull" and it would be two years before the case could be heard.

The company played to bad business in Boston in November last, and Colonel Mapleson was about to give up the tour. Then the leading people in the company agreed to sing for half their salaries until the receipts should enable the colonel to pay them in full. That much is admitted by both sides.

The company came to New York from New Orleans on January 14. Colonel Mapleson arrived a day later. Since that time he and Treasurer Cordner have been attempting to arrange the company's shattered fortunes. The result has been general unhappiness, arising from the fact that no one seems able to show whether or not the box receipts were sufficient to permit Colonel Mapleson to pay his singers their full salaries.

When I asked Treasurer Cordner about the case yesterday he told me that Colonel Mapleson owed his chief singers as well as the chorus people, and had obtained a personal note for \$198.50, which he (Cordner) had signed purely as a matter of accommodation, and for which he had received no consideration.

Cordner added that the chorus people had begun civil suits against the Colonel.

I saw Colonel Mapleson at the Park Avenue Hotel, where he has been ill for some days. He frankly owned that he owed some of his chorus, but said all the trouble was due to Cordner's unauthorized action in paying the leading singers more than the half rate at which they had agreed to sing, a proceeding which made it impossible to pay the chorus because the receipts were exhausted.

"I owe the principal people nothing," he added. "They owe me. As for Cordner's note, it is simply his acknowledgment that he owes me \$198.50, which he does. No action has been begun against me."—"Herald."

Chamber Music Concert.—A chamber music concert was given by the quartet of the Nebraska Conservatory of Music, Lincoln, Neb., on the evening of January 18, when the following program was given:

Op. 76, No. 1..... Jos. Haydn
Vocal duet, "Yes, but How" (from Martha)..... F. V. Plotow
Mrs. Gray and Mr. Movius.
Violoncello solo, "Andante et Caprice"..... Carl Schuberth
Dr. Andrews.
Op. 84, No. 1..... Carl Schuberth
Romanza.
Finale.

The quartet, which is composed of August Hagenow, first; Rudolph Strassman, second; Mrs. August Hagenow, viola, and Dr. Geo. E. Andrews, cello, is doing some excellent work, as the following from the "Nebraska State Journal" will show:

The quartet giving the chamber concert at Conservatory Hall has been heard in public on several occasions heretofore, but never in a complete concert program. Consequently few were prepared for the perfection of ensemble and delicate shading which was particularly noticeable in the Haydn quartet op. 76, No. 1, the pianissimo passages being exquisitely given. While the program was strictly classical and one which could only be enjoyed by those having some knowledge of music, the large audience present was attentive and thoroughly appreciative.

French Opera in Prospect.—There is a possibility that New York will soon have an opportunity of hearing the New Orleans French Opera Company, one of the best organizations of its kind in existence. Signor Paola F. Campiglio, the representative in this city of M. Mangé, the director of the company, says that negotiations are pending now for the production here of the latest Parisian operatic novelties, such as Lalo's "Le Roi d'Ys," Reyer's "Sigurd," Massenet's "Le Cid," and the same composer's "Esclarmonde," Halevy's "Charles VI," and Mermet's "Roland." The company is a strong one, embracing such artists as Reynaud, Chevereau and Mme. Le Matte. The chorus is large and the mise en scene will be good.

Mrs. Bloomfield-Zeissler's Recital.—Miss Fannie Bloomfield-Zeissler gave a recital at Sutro Hall, Baltimore, last Saturday week, achieving a great success. The following was the program given:

Solfeggio..... Ph. Em. Bach
Sonata, op. 111..... Beethoven
Variations sérieuses, op. 54..... Mendelssohn
Marche militaire..... Schubert-Tausig
Novelette, op. 21, No. 4..... Schumann
Nocturne, op. 62, No. 2..... Chopin
"Rigaudon, op. 204..... Raff
Nocturne, op. 75, No. 4..... Rubinstein
Valse, op. 54, No. 1..... Dvorák
Paraphrase on themes from "The Bat" ("Die Fledermaus")..... Strauss-Schuett

Manager Hammerstein Receives an Offer.—Manager Hammerstein announced last Saturday night that he had received an offer of \$60,000 a year for the Manhattan Opera House from persons who desire to use the theatre as a concert hall. Mr. Hammerstein said he was considering

the offer. He said he disliked the idea of giving up opera. He refused to state who were the parties making the offer.

Abercrombie's Pupils.—The pupils of Mr. Chas. Abercrombie, a well-known music teacher of Rochester, N. Y., were heard at a concert Thursday evening of last week. The Rochester "Herald" contains the following concerning the event:

A fair audience of interested listeners greeted Mr. Abercrombie's pupils at the recital given last night at Music Hall. Every number was wonderfully well received, and the vocalists formed a really rare circle. About twenty numbers were rendered, all admirably chosen, for the most part tuneful, and the hearty applause was a token of the appreciation of the auditors.

Mrs. Fred Yates' "When the Heart is Young" was charmingly done. Mrs. Yates' soprano is richly sweet, of good strength and of delightful tonal quality. "I've Something Sweet to Tell You," sung by Miss Agnes Huston, and "The Two Marionettes," prettily done by Miss Kathryn Cox, found especial favor. A dainty little French song, "Les Fleurs des Alpes," with pleasing variations, was prettily rendered by Miss Charlotte Dennebecq. Certainly worthy of mention was the mezzo soprano solo, "Nella fatal di Rimini," by Mrs. O. F. Reed, and "Lietta Signor," by Miss Sara Cohen. Miss Cohen's voice is a rich and mellow contralto of excellent range.

Of the gentlemen, George Schofield and M. Hays, basses; Rev. A. A. Williamson, baritone, and J. M. Hays, tenor, found perhaps the most favor. It was a thoroughly good vocal recital.

Sunday Music.—This was the program at Music Hall last Sunday night, Walter Damrosch conducting:

"Aida"..... Verdi
Grand March, Act II..... Orchestra
Air, Aida, Act I..... Miss Lillian Blauvelt
Grand duo, Act IV, Aida and Amneris.....
Miss Lillian Blauvelt and Mrs. Luckstone-Myers
"Rakoczy March"..... From "The Damnation of Faust"..... Berlioz
"Dance of the Sylphs".....
"Hamlet," Phantasie Overture..... Tchaikowsky
Orchestra.

"Cavalleria Rusticana"..... Mascagni
Prelude and Siciliana, Turiddu..... Mr. Payne Clarke
Aria, Santuzza..... Miss Lillian Blauvelt
Grand duo, Santuzza and Turiddu.....
Miss Lillian Blauvelt and Mr. Payne Clarke
Intermezzo..... Orchestra
Grand duo, Santuzza and Alfio.....
Miss Lillian Blauvelt and Mr. Antonio Galassi

At the Lenox Lyceum Mr. Seidl conducted the usual Sunday night concert before a crowded house. Here is the program given:

Overture, "Waverley"..... Berlioz
Preludium..... Bach
(Orchestration by Stör.)

Piano Concerto, G minor..... Mendelssohn
Miss Augusta Cottlow and Orchestra.
Symphony, B minor (unfinished)..... Schubert
Concerto Romantique, No. 1..... Godard
Henri Marteau and Orchestra.

"L'Angelus" (First time)..... Pizzi
"Storm at Vespertide" (First time)..... Sapio
"Ave Maria" (By universal request)..... Bach-Gounod
Miss Emma Juch.

Violin solo by Mr. Henri Marteau. Harp solo by Mr. John Cheshire.

"Peasant's Life"..... Grieg
(Orchestration by Arthur Mees.)

"Upon the Mountains".....
Norwegian Bridal Procession passing by.
Intermission, ten minutes.

Recit. and Aria, "Faust, die stille Nacht"..... Spohr
Miss Emma Juch.

"Albumblatt"..... Wagner-Wilhelmj
Henri Marteau.

Overture, "Tannhäuser"..... Wagner

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THE most important choir change that has turned up during the past few days concerns our cheerful and high spirited friend, Dr. Carl E. Dufft. Now it so happens that the "Doc" knows a thing or two about singing, which fact is very evident to all who have ever heard him; consequently, churches cannot be blamed for wanting to capture him. He had held up the bass end of the quartet at the Fifth Avenue Baptist Church (so called because it is not on Fifth Avenue) for nine long years, years more or less eventful musically; but on May 1 he will begin a new career at the Church of the Covenant, Park Avenue and Thirty-fifth street, where Albert Lester King has been re-engaged as tenor at an advanced salary. King and Dufft were the end men at the Fifth Avenue Baptist for eight years together, and soon, after one short year of separation, they will be re-associated. It may be thought by the unwise that one has followed the other in experiencing a change of faith from Baptist to Presbyterian; but such aforesaid incognoscenti are laboring under an egregious hallucination of the cerebellum, for choir singers never disturb themselves regarding the differentiation of ecclesiastical tenets. No; Dr. McIlvaine's good people dickered for Dufft a year ago, but didn't succeed in bagging him. Now, at last, they have him and are happy. He goes from a church of oil to a church of tobacco; but that is neither here nor there. There is no dissatisfaction at the Church of the Covenant with the present bass, Grant Odell, who has a most luscious voice and is a musician through and through. I expect any day to hear of his being gobbled up by some other rich church. There is always a market for real good singers, and Grant certainly belongs to this class.

The latest rumor about Grace Church is that the fashionable folk of that wealthy congregation want the very best quartet that can be obtained, regardless of cost, and that the desire for a boy choir is limited to an insignificant minority. Now, a rumor is only a rumor, and I cannot vouch for the correctness of this one; but it certainly has the merit of sound common sense. The reason given in this same rumor for the dismissal of the entire present quartet is that the church would like to have retained two of the singers, with whom they were perfectly satisfied, but thought that such distinction would create ill feeling, and so resolved to make a clean sweep. This, too, under certain circumstances would seem quite rational, but in the present instance it will prove extremely difficult to improve upon the singers now in the choir.

My gifted friend, J. Emory Shaw, of Richmond, Va., sends me an autograph copy of his new pious song, "When Verdure Clothes the Fertile Vale," published by the Phelps Music Company. It ranges from C below the staff to G above, and is for a soprano or tenor voice. The melody is beautiful in its simplicity, and there is no evidence of a straining after effect. It is dedicated to Miss Annie Peay, and the lady ought to feel complimented, whoever she is.

George Campbell is fast becoming known as a good tenor. Tenors are always scarce, and "there's always room at the top;" so George has a right to feel encouraged about his future. Recently he sang in "Judas Maccabeus" at Ottawa, Canada, and here is what the "Evening Journal," of that city, says of him: "The music of the title rôle of 'Judas' is allotted to the tenor, and, naturally, his task becomes much the heaviest. No better choice could have been made than that of Mr. George Campbell, whose success was both immediate and emphatic. He sang clear, clean and true from first to last, imbuing the music with martial ardor, spirit and warlike intrepidity, coupled with reverence and trustfulness, as becomes the character. His is a tenor voice of genuine tenor timbre. There is in it no compromise with a baritone quality, and his vocalizations remind one forcibly of the best traditions of oratorio declamation. In all his music, indeed, Mr. Campbell was exceedingly efficient, so much so that it is an easy task to accord him unqualified approval. His future success in oratorio should be both definite and certain." As Mr. Campbell and Dr. Carl E. Martin both swear that the musical critic was not bribed, this is a most complimentary and valuable notice.

Miss Hattie Sisson Lewis, solo soprano of the Presbyterian church at Morristown, N. J., of which Fred. Schilling

is the organist, will bid adieu to music professionally next May, when she will become the wife of Walter Raymond, of Boston, one of the famous Raymond Excursion house. Lucky girl, and thrice lucky youth! By way of a wedding tour, they propose to indulge in a Raymond excursion to California and return, stopping for some time on the way home at their own hotel in Chicago, in order to do the World's Columbian Exposition. Miss Lewis' voice will be missed from church and concert, but will surely prove a great source of happiness in her new home. It is a sweet voice, and she is a sweet woman. Again, I say Thrice fortunate Walter!

At the time of the recent fire in the Thirteenth street Presbyterian Church, Charles Jerome Coleman, who chanced to be substituting at the organ that Sunday, did much by his presence of mind to avert a panic. As soon as the flames became visible, he played "Praise God, from whom all blessings flow," with the full power of the organ. This brought the people to their senses, and all left the building in an orderly manner. It is rumored that on account of his prompt action, Mr. Coleman has been permanently engaged at that church. The choice, whether actually made or not, would be a wise one, as he is a musician of large experience and has been an organist and choir-master for a quarter of a century. He was graduated from Harvard in the year 1862, and while in college was conductor of the glee club and orchestra, and organist of the college chapel. For twenty years he has also taught singing and directed various choruses and operas. He was director and manager of the Cincinnati Opera Club for many years, in which city he became widely known and highly respected. Mr. Coleman settled in Gotham last March, and already has a large following as a vocal instructor. His studio is at 25 West Forty-second street. He will produce "The Pirates of Penzance" next Monday and Tuesday with the Catskill Opera Club.

Frederic Lincoln Dean, weighing 8½ pounds, was ushered into this cruel world on January 23, 1893, at 2 o'clock P. M. Everything is lovely, and "all's well that ends well."—Shakespeare, act V. It is evident that he will be his mother's boy, for he started in with a contralto solo; but his talents as a lecturer, if he has any, have not become manifest up to date. A prouder man than Frederic Dean does not tread the streets of Gotham at present, and surely his pride is justifiable. By the way, Freddie is writing the first life of Palestrina that has ever been penned in the English language. It will be used in connection with the Pope's jubilee exercises on February 20.

Speaking of births reminds me that to-day is Victor Herbert's birthday. He is only thirty-four. And to-morrow Emilio Pizzi will be thirty-one. Here are two young composers of rare promise, the one hailing from Ireland, the other from Italy. Two I's, you see! Both are now Americans in feeling, sentiment and enterprise; and America is proud of them.

Miss Dora Becker gave a delightful concert last Thursday evening in Francis Fischer Powers' luxurious studio. She is one of our few really competent lady violinists, and it is always a pleasure to hear her. The assisting artists were Dr. and Mrs. Gerrit Smith, Mr. Powers, Gustave L. Becker, pianist, and Miss Jeanne Pottinger, accompanist. The vocalists were at their best, and sung five of Dr. Smith's dainty songs, the composer sitting at the piano. Mr. Becker is a pianist of uncommon ability, and has mastered the technics of the instrument. The accompaniments of Miss Pottinger were a dream of joy and beauty to those present who have occasionally had the misfortune to run across another kind of accompanists that insist upon leading, not following, the soloist. I noticed in the gathering Mrs. Frederick H. Betts, Mr. and Mrs. F. Townsend Southwick, Frederic E. Bristol, Mr. and Mrs. Frederick Brandeis, Miss Brandeis, J. F. H. Meyer, Reinhold L. Herman, J. Charles Arter, Mr. and Mrs. Newman, Miss Lillian H. Hollister and Prof. Charles Roberts, Jr.

The recent death of "Baron" Martin Schultz, third husband of the once renowned prima donna, Lady Anna Bishop, calls up to the minds of our older singers and musicians a long and interesting train of historical and biographical thought. Mrs. Bishop was the Patti of her time, and had a most wonderful career, which it would be foolish for me to attempt to describe within the limits of this column. On their way to Hong Kong in 1866 the "Baron" and his wife were wrecked in the South Pacific Ocean, and lived for twenty-two days on a desert island. Then the party took to small boats, and finally reached the Ladrone Islands. Very naturally, in their straightened circumstances, Lady Bishop here gave a concert, for which the natives provided her a décolleté dress. A picture of the famous cantatrice clad in this remarkable gown hangs on the wall of Dr. and Mrs. Carl Martin's studio, 15 East Seventeenth street, and the frame of the picture is manufactured from the wood taken from the boat in which the party, after ten days of hardship and peril, made their way from the desert isle on which they were wrecked to the Ladrone Islands, where the concert was given. Dr. Martin is always glad to show this curiosity to any of his friends who may be interested.

We are all glad to see the eminent composer and musician, Reinhold L. Herman, once more here. Mr. Her-

man arrived from Germany about a fortnight ago and expects to remain until April 1. He is as handsome and affable as ever and seems to grow younger instead of the way of the world at large. It is quite probable that while he is here several of his recent works will be heard in this city. His operas that have been produced abroad have been enthusiastically received, and one or two others are in course of preparation.

Rather a fat commission that that August Gemünder received for selling a \$5,000 violin to a friend and patron of Miss Leonora von Stosch! His share of the sale was 10 per cent., \$500, but he was obliged to fight for it in court before obtaining it. Naturally, the court was with him, for the charming young lady testified on his side of the case. Those who have heard the lady play on this particular fiddle pronounce it worth every cent of the money. Did you ever try to sell an expensive violin? Well, it is not an easy task, and Brother Gemünder deserves his big commission. Why don't some of the very numerous fiends who try to live on commissions from the sale of pianos make an effort with a high priced violin instead? It appears that they might make ten times the commission that they are wont to cabbage on a piano.

It has been discovered that Miss Marie Geselschap—the critics of the daily newspapers, who are suffering from indigestion, to the contrary notwithstanding—can really play the piano. Her technic is highly commendable, her education abroad was received in the very best schools and under the most accomplished masters, and, added to all this, she is pleasing to look upon, animated and intellectual to a high degree. It was unfortunate that Mr. Brodsky selected such a dry work for her to play at her first appearance in Gotham after her triumphs in Boston.

More choir news—latest edition: The First Presbyterian Church, Fifth Avenue and Twelfth street, has engaged Miss Kate Percy Douglas, soprano, and Luther Gail Allen, bass. "What an experience to go through!" says the jolly organist, William C. Carl. And again I say: Let the good work go bravely on! ADDISON F. ANDREWS.

Colored Singers at Music Hall.—A concert for the benefit of the World's Fair Colored Opera and Concert Company will be given at Music Hall, on February 13. Well-known colored musicians will participate, among them being Mrs. Sissieretta Jones, the "Black Patti," Mr. Harry Burleigh, baritone; the original Fiske Jubilee Singers; a triple quartet; Paul C. Bolin, a talented young pianist, and an orchestra of fifty banjoists. The program will be a popular one.

A Knoxville Concert.—At a recent concert complimentary to Mr. C. B. Tippet, the Mozart Symphony Club, of that city, consisting of E. P. Garratt, first; H. L. Chamberlain, second; C. P. Garratt, viola, and Prof. Hans Mettke, cello, won much praise from the local papers by their fine ensemble playing. Messrs. Mettke and E. P. Garratt also appeared to much advantage in solos. Mrs. Aldrich, Miss Fleming, Mr. Tippet and Mr. Summey assisted.

Oratorio at Ottawa.—The Philharmonic Society, of Ottawa, Canada, recently gave a very successful performance of "Judas Maccabeus." Mrs. Ida Bond-Young, Miss Lillian Carllsmith, Mr. George Campbell and Dr. Carl E. Martin assisted. Miss Carllsmith is credited by the local press with a most flattering success.

A Connecticut Organ Recital.—A free organ recital was given at Park Church, Norwich, Conn., last Saturday evening by Mr. Geo. A. Kies, assisted by Mrs. M. E. Jensen, contralto.

Ostberg and the Boston Philharmonic.—Mrs. Caroline Ostberg made her Boston debut at a concert given by evening the Boston Philharmonic Orchestra last Sunday and scored a great success, receiving three and four recalls after each number.

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Anna Burch.

ONLY three years ago Mrs. Anna Burch, whose portrait we present this week, made her first public appearance before a representative New York musical audience at the Metropolitan Opera House. She appeared in Hector Berlioz "Damnation of Faust," under the direction of Mr. Walter Damrosch, and in the company of some of the principal artists of the German opera. It was an exceedingly risky thing to bring out a singer new to the public in the leading soprano rôle, in such an important work, but her pleasing face and her modest and charming appearance had an encouraging effect upon the audience. In her opening duet with Dippel she was listened to with rapt attention and the audience realized that they were hearing a gifted young artist.

Before the evening was over she had gained her audience completely, and the feeling, sentiment and expression with which she sang this most touching part brought tears to many eyes. Mrs. Anna Burch had devoted herself principally to Italian and French music, which she studied under Mr. Achille Errani and Mr. Rivarde, and to English ballads under Mr. Wm. Courtney; but, encouraged by her success at Metropolitan Opera House, she decided to devote special study and attention to oratorio, and under the able instruction of Mrs. C. E. Martin, one of the few teachers in this country who possess the true traditions of oratorio in English, she worked earnestly, and has, during the last two years appeared at leading festivals with the most flattering success, singing in "Messiah," "Elijah," "St. Paul," &c.

The beauty of Anna Burch's singing in oratorio is her distinct and perfect enunciation, correct phrasing, impression and devotional delivery, and a thorough knowledge of the English language, which makes her one of the best if not the best interpreter of oratorio in this country. The quality of her voice is intensely dramatic, and although not in the strict sense of the word what the French call a "Falcon," she would certainly have a brilliant carrière should she devote herself to the operatic stage. Last year Mrs. Anna Burch appeared in the principal cities at the Santley and Lloyd concerts; she has been engaged for the first production of Massenet's "Eve" in Philadelphia January 31, and will appear at numerous festivals after her present engagement with the Wolff and Hollman Company terminates.

Arpeggios.

"EVERY choir touched, and not an organist!" Such is the first broad sweep of assertion in regard to the choir change in May. A second hearing reveals a modified condition of things, but the crudeness of the principle remains stamped upon our musical spirit in its entirety.

How can a church built on Thirteenth street expect anything but fires, feuds and fatality?

Who said people were tired of the piano! See three stairs full of people turned away from Chamber Music Hall door Wednesday evening upon the mere announcement that a new and more simple keyboard was on exhibition. The type-writer principle of manipulation has been adopted and fingers dance over a meadow of white ivories, not a black sheep in it. The advantage will be that a better class of music will not now be confined to geniuses.

Scarcely ever a performance at Music Hall that is not marred by some slight evidence of mismanagement. It certainly was not business-like to permit crowds of tired men, delicate women and old ladies to mount three flights of stairs and stand twenty-five minutes crowded into a stair landing, like so many sheep to be marked, before learning that the hall was crowded and no more admitted. A word at the entrance would have saved the inexcusable rudeness and sent people home in better humor. Then, too, the rooms were suffocatingly, beastly hot the entire evening, without the least effort being made to modify the temperature. It is a shame to imperil delicate lungs by the transfer from such an oven to the keen wintry air outside.

Why are music pupils noticeably stiff, awkward and ungraceful? So young? That is the time to be graceful, chic, bewitching! How much it takes from the effectiveness of a performance not to have the players such! What to a woman is the use of being a scientist or artist devoid of charm, and charm lies more in personality than in accomplishment. Beautiful music from awkward little girls is like keeping one's love letters in a woolen sock! It is such waste of the beauté du diable, the unique possession of youth. Wake up, piano teachers!

At the Keeler Keyboard Concert, Miss Ethel Newcomb wore cream silk with dark puffs over white sleeves and lattice bodice. The short bell skirt was the perfection of

fit and hang, a rare thing, and the Grecian "psyche" of blonde hair was extremely becoming to her delicate features. A young man in the gallery said he believed he did not like all dark puffs in an all white dress, it was "kind of abrupt." Miss Grace Bidwell wore a lavender Empire with lace décolleté fall, and deep fall of lace below the elbow puffs, clinging skirt, white slippers, and very dark hair coiled flat on the head—the same gallery god said "a trifle too flat for beauty." The boys were entranced by the long, heavy Gretchen braids and soft, loose hair curves of Miss Elsie Lautenschlaeger, who wore light blue crêpe, with "round waist," "square neck"—over a full and pretty one—full skirt and loose sleeve half way to the wrist. In manners Miss Lautenschlaeger was warm and lovable, Miss Newcomb piquante and coquettish, Miss Bidwell cold and haughty. Miss B. had the longest arms—"a good thing for a pianist," Aus der Ohe says. Miss Newcomb played as if confident of observation and delighting in it, Miss Bidwell as if certain of doing as she had been taught, and Miss Lautenschlaeger as if making pictures in her mind of everything she played. Master Federlein was dressed



ANNA BURCH.

in the conventional black velvet and big collar. He is a straight, slim little fellow, with a face that is all artist—oval, sensitive, a high brow and dark eyes like glowing coals. Both father and mother are dark and brown, with eyes of unusual brightness. His brother, a trifle taller, with light, gentle eyes, has more the face of the student.

At a recent concert in Chickering Hall in the gallery sat a young girl, wearing a huge, many shaped, vari-colored hat, poised at such an angle behind the head of a heavy, sedate looking gentleman who sat in front of her, that it seemed to belong to the latter, producing a most grotesque and ludicrous style of union. At times the fat man and his rainbow hat were tipped "way back" in the truly Pecksniffian way; again his head was tipped to the right in flirtatious coquetry, and at times twisted and ogled in giggling inconsequentiality. To those below the dual mirage divided attention with the Castellano.

Aside from her musical ones, the strong characteristic of the little "Neapolitan" is her affection. She is soft and clinging, like a kitten, and purrs her few broken English sentences and fluent Italian ones in a little musical minor, with an accompaniment of eyes like Juanita beside a fountain in moonlight.

To attract attention, other than curiosity, by piano playing nowadays is a test not only of an artist but a giant genius. So monotonously has the percussiveness of this instrument been made for our ears that, despite the greatest love for harmony, the mind will stray under the influence of anyone who plays "No better than thousands of others." The distinctive player holds the thought, or pulls it back again and again, by an appeal of proportionate pressing of keys subject to thought, that is outside of time

and tune. The logic of the composition is painted by such a one in vivid colors, and an apparent sequence of cause and effect never fails to attract and hold the attention. The rudest is made respectful, the weakest made attentive, the connoisseur made happy by it. This quality is wholly distinct from volubility of technic which is expected. Only crudeness now dwells on finger ability as the marvel of the marvelous—yet how many people do this! Another quality of the distinctive player—the thought is anticipative. With the ordinary player it is simultaneous with action. Eugenia Castellano has these three distinctive attributes aside from mechanical gifts which were hers at birth.

The directors of the Manuscript Society met this week at the home of Mr. Homer Bartlett and transacted important business relative to that valuable organization. Think of Mr. Carl Venth coming all the way from the other end of Brooklyn to Harlem via the bridge these cold nights to attend to the progress of composition in its least attractive form! How small the strut of the slippered satellite around the march of pioneers of this class, and how comfortable and warm said S. S.

Other members present were Messrs. Gerrit Smith, Carl C. Muller, S. N. Penfield, J. Hazard Wilson, Mr. Duncan Parmley and the host.

At the conclusion of the "business meeting" these grave dignitaries listened with much expressed appreciation to the playing of Miss Marguerite Melville, an interesting looking little miss in short dresses, whom Mr. Bartlett has the good fortune to have for a pupil, and who gives evidence of musical talent of a very unusual order. She played piece after piece of extreme difficulty entirely from memory. Composure, ability to express what she has in her mind, and finish are added to mechanical gifts and a big, safe memory.

Mrs. Ogden Crane has organized a class in sight reading for the treatment of glees, part songs, &c. She holds, with the gifted Mrs. d'Arona, that swift reading of musical characters is as much a matter of cultivation as the reading of print; that, although it is with many a gift, neglect of concentration upon its practice is the reason of the great dearth of good readers. Yet some great prima donnas have won fame through a limited repertoire from lack of ability to read.

The prettiest program in town this week is that of a musicale to be given February 3 at the home of Mrs. Frank Sittig, and containing the names of Mr. and Mrs. Carl Venth, Mr. F. Opid, Miss Jennie Hall Wade and Mrs. Henry Ferth Wood. These are printed in the daintiest type on delicate rice paper, with rice paper protection leaves and celluloid covers held by white ribbon, the word "musicale" obliquely on the face, a lyre on the back.

The wife of Mr. John Towers, of the Utica Conservatory, is a remarkable woman, of whom the vocal leader is justly proud. An English woman, her father was prominent in literature, and when no more than a child she was writing for Charles Dickens' papers, and called by him "My Baby Contributor." Such men as Thackeray, Mill, Carlyle have been her friends and admirers.

The Epiphany Baptist Church is without a permanent pastor, music committee, choir, organist; even the janitor is a substitute, the real one being home sick at 212 East Sixty-second street. A Mr. Howell is playing there, and Mrs. Chas. A. Rice, of 50 East Eighty-sixth street, is one of the singers. The whole thing is to be reconstructed in May.

How little pleasure is brought to home, hearth and organ loft in the most exquisite month of the year—May! How people miss it by being engrossed in petty care at that delicious time! F. E. T.

The Mozart Anniversary Celebrated.—The Mozart anniversary was celebrated at the Minerva Institute, Ravenswood, Ill., last Saturday, when the following works of that composer were given:

Piano-violin sonata, B flat.
Mrs. Ende, Mr. M. H. Ende.
Sonata for piano, B flat.
Miss Garben.
Symphonic concertante for piano, violin, viola.
Mrs. Ende, Messrs. A. Grube and M. H. Ende.
Sonata for two pianos.
Mrs. Ende, Miss C. Ende.
Violin solo, "Ave Verum."
Mr. M. H. Ende.
Fantasia and sonata in C minor.
Mr. G. Grube.
Concerto for violin, E flat.
Mr. A. Grube.
Concerto for two pianos, E flat.
Mrs. Ende, Mr. G. Grube.

Honors for Dory Burmeister Petersen.—We are advised that Mrs. Dory Burmeister Petersen, now stopping at Bayreuth, has just received the medal for art and science from the Grand Duke of Coburg-Gotha. Her many friends in this country will be pleased to hear this news.



CONGREGATIONAL SINGING—A NEW MOVEMENT.

Like a mighty rushing sound, as of released souls, orchestrated, rushing upward to glory.

MANY churches of New York have come to feel the decadence of congregational singing as a result of concentrated attention upon choir effort, and wisely to consider that a mighty agency for attractiveness, sociability and devotional enthusiasm in congregations is thus being gradually lost.

The thoughtful person realizes the influence upon human feeling in relation to any object when, however much the mind may be engrossed, the body is brought into actual physical activity toward it. One has but to recall his own benumbed condition at close of benediction, lecture or even theatrical performance, where the mind only has been called into activity. He also remembers the immense change wrought by the slightest, personal appeal or direction. Congregations never lose that peculiar churchy stare of stolid, stony acceptivity except when the contribution box is passed.

The small share that is taken in hymn singing is not calculated to remove lethargy or to inspire. Like an old toothcomb badly needing the dentist, it is spots of song and spots of silence through the beautiful yawning edifices. It is tight, cramped, difficult and uncomfortable, untuned, laced, collared, necktied, one footed and be-phlegmed. It is squeaky and meaningless as to intelligence, not to speak of the musical murder committed, which is sufficient to cause poor Apollo to change his patronage.

People must be shaken up to sing! Singing shakes up still more. The effect of thoroughly waked up congregational singing, well done, might be made limitless in effect. People would pray better, listen better, look better, be better, if they sang more. Imagine the effect of some 2,000 voices in perfect time, rhythm and harmony, accenting the thoughts of a clergyman! Foreigners and leaders who have taken hold of crude American material express themselves invariably as astonished at the amount of musical resource possessed by it, and there is no reason why the churches, which have been so instrumental, through choirs and recitals, in cultivating the mental musical appreciation of our people, should not go farther and incite them to physical activity.

The Evangelical Lutheran Church of the Holy Trinity has at all events decided to try the experiment, and engaged Mr. John Towers, a European artist connected with the Utica Conservatory of Music, to lead them on to success in the new vocal venture.

A better person could not possibly be found than Mr. Towers, who is a broad natured, breezy, vigorous, hearty, plain speaking, story telling, fun making, enthusiasm producing Englishman, a man of immense musical experience in Europe, a special feature of whose work has been the training and organization of musical bodies. A nephew of Mr. John Meadowcraft, the well known musician, his early training was from him. A solo chorister at eight years of age, the practice and theory of music went side by side in the Royal Academy, London, where Mr. Sullivan was his best friend, and Mr. J. K. Howard, of Harvard University, his roommate; and in the Singakademie, of Berlin, Piusotti, Porpora, Henri Regaldi, Marx, Kullak, Grell have been his teachers. He is given honorable mention in "Music and Musicians" by Sir George Grove, who complimented Mr. Towers by wishing he had "as valuable a batch of practical music matter at hand" as he. Three years in this country, he has lectured upon musical matters from shore to shore, and has a sort of spontaneous musical combustion that makes him a valuable representative of whatever cause he may espouse. He has a school of music here, and Mr. George Schirmer certifies to him, so if the example of the Lutheran Church is not followed in two-thirds of the churches within a year it will be because people do not muster under his generalship sufficiently long to reap reward.

Choirmasters are discussing the idea. Most of them would be but too glad to place the uninteresting department of hymn singing upon strong shoulders, and the ministers, whose souls' desire is good congregational singing, hail the movement with pleasure. It does not in the least interfere with the choirs, whose class of work is wholly distinct.

At the first meeting held in the basement of the church

a large and interested number assembled and took hold of the work in fine spirit. Mr. Towers commenced with an inspiring address and some elementary instructions as to breathing, tone making and enunciation. The old hymn "Ein Feste Burg" was the one chosen upon which to practice. The words were read by the people divided into sections, and the sense and nonsense of ill advised word dividing illustrated by the line:

Take thy pill; oh, take thy pill; oh, take thy pilgrim staff.

The melody was then sung to the syllable "ah," with a view of getting and keeping the pitch.

"Three things are absolutely necessary," said the teacher.

"1st. Keep in tune. 2d. Keep in tune. 3rd. Keep in tune; and all other things shall be added unto you!"

He urged against the "tobogganing" and "banana peel slide" in singing, the "climbing up" to tones, lethargy and unalert habit, illustrating false and ridiculous methods in a falsetto voice and comical manner that was certainly impressive. He does not desire sensation, to antagonize opinion or to intrude innovation, simply to arouse people to a sense of their own powers and pleasure in exerting them. At the close the interest expressed and the proffered promise of numerous additions for next meeting augurs well for the future.

Mr. Sebastian Sommer, the organist of the church, is in full sympathy with the movement and hopes for its success. Prominent among the musical spirits of the Lutheran Church are Hon. J. A. Geissenhainer, a member of Congress, of one of the oldest Knickerbocker families on the island, once chairman of the music committee of the church, and ever foremost in the carrying out of any suggestion for musical improvement there; Mr. John and Mr. Charles Muller, Mr. B. Wendt, now chairman of the music committee, Mr. Adolf Engler, Mr. Oscar Zollikoffer and Mr. Kattenbach. Rev. G. F. Krotel is pastor. The church is entirely out of debt. The late Mr. Chas. Burkholder and Mr. Peter Müller were amongst the most substantial early founders of the church, contributing between them some \$100,000 to its advancement.

On next Easter day will be celebrated the twenty-fifth anniversary of the connection of Mr. Sommers with the organ loft, an event which testifies in itself to his standing. His organ he regards with peculiar affection, having had it remodeled from a sweet one manual to a fine three bank with all the modern improvements. It is generally spoken of as "his organ." The quartet choir is well paid and consists of Miss Cecilia E. Way, soprano; Miss L. Esperanza Garrigue, contralto; Mr. A. L. Crawford, tenor, and Mr. Theron Baldwin, bass. It is an unusually good-looking quartet and they sing "in good style."

Miss Way, a bright young lady who is attracting attention that will be valuable to her, went as pupil to Mrs. Ogden Crane with a muffled, throaty, unwieldy but withal sweet wine colored contralto voice, and now after a few months' training rejoices in a full fledged soprano (!) that flows melodiously through the compass enclosed by low E and high C sharp. A more delighted young lady it would be hard to find. Twice already has her choir salary been raised and she is being sought for city entertainments. At the Manhattan Athletic Club this week she sang the scena and prayer from "Der Freischütz" with great success, having an encore and three recalls, and she has been invited by Mr. Chapman to sing at the next rehearsal of the Metropolitan Society. Miss Ida Letson, an accomplished pianist and excellent accompanist, always accompanies Miss Way, and at the Manhattan Athletic Club played a Chopin mazurka, with Tchaikowsky's Serenata for encore.

Miss Garrigue, the contralto of Mr. Sommer's choir, is of Spanish descent, pretty, dark and engaging. She is a good reader, is energetic and ambitious, and in addition to her church duties sings in Mr. Seidl's chorus of twenty-four voices. "Pity, O Saviour!" is one of her requested numbers. Bass and tenor are both cultivated musicians and have good ideals in mind.

Generous compliment and commendation have recently been given the choir, an attention all the more satisfactory that the congregation, by no means demonstrative, is wholly sincere in its words.

The service of the Lutheran church is rather unique, being liturgical, yet differing materially from the Episcopal forms. The musical portion was originally almost wholly composed of choral work. Little or no music has been written for the service, the fifteen or sixteen "anthems" formed from the Psalms by Mr. Sommer, and adapted to the peculiarities, are perhaps the only productions of the kind, and these are in manuscript. The seasons are rigidly observed. In Europe the church is very ceremonial, using lighted candles, gowns and much religious form.

The Epiphany Lutheran Church, on East 128th street, was originally a mission of Holy Trinity, but is now self sustaining, with a recently installed minister, Mr. J. W. Knapp, and a paid quartet, the soprano and alto of which, by the way, are also pupils of Mrs. Crane.

Mr. Sommer cannot express himself sufficiently strongly against boy choirs, considering the word "excessiveness" used by Mr. S. P. Warren as exactly representative of them. The boy voice at its best, he says, is extremely dis-

agreeable to him; he cannot conceive of the proper sentiment entering into the boy music soul, and he deems it un-American, as an imitation of English methods wholly without advantage.

Mrs. Ogden Crane urges exactly similar views as to boy choirs, but she is wholly in favor of the improvement in congregational singing, and believes it will be a success if people can be got to attend the rehearsals.

I cannot close this without speaking of Mr. Sommer's glowing tribute to Mr. S. P. Warren (given in course of conversation), of his intentions and impulses as a man, his unequalled merit as a musician and player, in which he made use of this sentence: "I do believe the best musical education I have ever had was in trying to see how I could imitate S. P. Warren. He plays divinely what other men play well."

FANNIE EDGAR THOMAS.

Augusta S. Cottlow.

THIS strangely gifted child, about whom THE MUSICAL COURIER has so often written, is not, as many suppose, a wonder child in the accepted sense of the much abused word. She plays the piano "by the grace of God," but she can also read a book, enjoy a good meal, sew on a button, criticize a symphony concert and ride a bicycle. Her mother declares that the girl is not one of those forced plants of pianism that bud early and decay prematurely.

Anyone that knows "Gussie" must admit the truth of this, for her's is a very interesting and healthy minded personality. She is very magnetic, very poetic in her playing—in fact the overflow of sentiment that she occasionally indulges in reveals strong imaginative powers. It is not the intention of her mother to force her talents at all, but to have her return to her studies very soon, music only being one of them. Her playing has been analyzed in these columns; suffice to say that her clear, analytical style, charming touch and mature sentiment places her in the van of the upgrowing piano talent of the day. We append here the sympathetic sketch of Amy Fay's, feeling that better cannot be said:

"Augusta S. Cottlow was born on April 2, 1878, at Shelbyville, Ill., where her father was a well-known merchant, the family having since taken up their permanent residence in Chicago. She is a striking looking child, and her face once seen would not easily be forgotten. Her complexion is pale, but a healthy pallor, her eyes are large, dark and brilliant, and her thick hair falls to her shoulders in jetty, elfin masses. It is altogether a face full of talent and very unusual. This gifted child is a musical genius, and already plays like an artist, although she is not yet through with her education, and she will doubtless gain from year to year in power and finish.

"It was at the early age of three years that Augusta first showed musical talent. Her mother was her first instructor, and at the age of five she made her first public appearance, with such success that she was in constant demand thereafter for all local entertainments. The mother continued to be her teacher until shortly before she was nine years of age, when little Augusta, or 'Gussie' as she was familiarly called, was placed under the tutelage of the eminent piano teacher, Mr. Carl Wolfsohn, of Chicago, and a little later entered upon her studies in harmony and counterpoint with Mr. Frederic Grant Gleason.

Her achievements are nothing short of remarkable. As will be seen from her repertoire, she plays many of the most noted and difficult piano compositions, and plays them in a way that requires no allowance charitably to be made "because she is a child." Little Augusta's playing betrays the fire of true genius, and is marked by poetry and individuality of conception, ease and security of execution. Her memory is more than ordinary. She plays long and difficult concertos with orchestra without a note before her, as, in fact, she plays everything else she knows. She has appeared in numerous concerts in Chicago and other cities, in piano recitals and with orchestra. Her performance of Beethoven's concerto in C, with Theodore Thomas' orchestra, in Steinway Hall, New York, nearly three years ago, excited great interest among New York musicians.

"Augusta possesses the 'absolute pitch,' and could tell from a very early age with unerring accuracy the notes struck upon a piano in any combination, with her back turned to the instrument. She has perfect health, and is an expert bicycle rider, while her talents are not limited to music alone. She is beyond the average in her school

Caroline Östberg,

Prima Donna Royal Opera,
Stockholm.

TOUR OF THE UNITED STATES,

UNDER THE MANAGEMENT OF

LOUIS BLUMENBERG,

International Bureau of Music,

114 Fifth Avenue, New York,

work, and draws and paints with skill. Her natural, strong good sense has fortunately prevented her head from being turned by all the praise she has received, and though of strong mental characteristics and decided opinions, she has preserved her childish simplicity and naturalness.

"At the recent Music Teachers' National Association in Cleveland, in July, Augusta appeared in one of the concerts and played with great success, her playing receiving the hearty endorsement of the musicians present."

AMY FAY.

Her repertory is very large and remarkable even for a pianist of mature years. Here it is:

	Concerto, C major.
	" C minor.
	Sonata, G major, op. 14, No. 2.
	" C major, op. 53.
Beethoven	" E flat major, op. 31, No. 3.
	" A flat major, op. 26.
	" A minor, op. 47 (Kreutzer).
	Rondo, G major, op. 51, No. 1.
	Concerto, E minor, op. 11.
	Ballad, A flat major, op. 74.
	Rondo, E flat major, op. 16.
	Berceuse.
	Waltz, A flat major, op. 34, No. 1.
	" A minor, op. 34, No. 2.
Chopin	" A flat major, op. 69, No. 1.
	" A flat major, op. 48.
	" E minor, op. Posth.
	Nocturne, E flat major, op. 9, No. 2.
	" G major, op. 37, No. 2.
	" F sharp major, op. 15, No. 2.
	Concerto, A minor.
	Slumber Song.
	Vogel als Prophet.
	Des Abends.
Schumann	Traumerei.
	Warum.
	Noveltte, F major.
	Arabesque.
	Romanze, F sharp, major.
	Concertstueck, F minor.
Weber	Perpetuum Mobile.
	Rondo Brillante, E flat major.
	Concerto, G minor, op. 25.
Mendelssohn	Capriccio Brillante, B minor, op. 22.
	Rondo Capriccioso.
	English Suites.
Bach	Wohltemperiertes Klavier.
Wagner-Liszt	Spinning Song ("Flying Dutchman").
Chopin-Liszt	Chant Polonais.
	Erlkönig.
Schubert-Liszt	"Hark! Hark! the Lark!"
	Soirées de Vienna, No. 6.
Scarletti-Tansig	Pastorale, E minor.
	Capriccio, E major.
Schubert	Wanderer Fantasie.
	Impromptu, B flat major, op. 142.
Godard	Deuxieme mazourk.
Händel	Air and varie. "Harmonious Blacksmith."
Haydn	Andante con Variazioni.
Joseffy	At the Spring.
Paderewski	Minuet, op. 14.
Jensen-Niemann	Murmuring Zephyrs.
Tschaikowski	Nocturne, F major.
Henselt	Si oiseau j'étais.
Nicodé	Tarantelle.
Wieniawski	Valse de Concert.
Rubinstein	Valse Caprice.
Raff	Polka de la Reine.

In speaking of Gussie Cottlow's playing, Paderewski told Mr. Carl Wolfsohn, her teacher, that she had almost an overplus of sentiment, but thought that it was better to have too much than too little poetic sentiment. Paderewski further said that if the girl went to Paris in two years he would take great pleasure in directing her studies. This is indeed a tremendous mark of favor, and will doubtless encourage Gussie to renewed efforts. In conclusion we may add that the intellectual bent of the young lady's mind is being developed, and she is far from one of those stunted, one sided and mindless beings yclept "wonder children." Augusta Cottlow is under the sole management of Henry Wolfsohn.

Metcalfe.—Mr. and Mrs. George Metcalfe, after a most pleasant and profitable year, the former as bass, the latter as soprano and director of the West End Presbyterian Church choir, will resign in favor of a large chorus, and leave their places accompanied by the kindest wishes and hearty indorsement of pastor, congregation and committees. Mr. and Mrs. Metcalfe feel that they have every reason to be proud and pleased with their first year in New York city.

Musin Compromises.—Ovide Musin, the violinist, has been installed at the Savery House in Des Moines for a week, nursing a finger done up in a white rag. He will not insist upon his demand of \$30,000 as a salve, but on compromising with the company took \$3,000 cash and the expenses of his own company for the two weeks they were unable to play after the wreck at Story City. This bill of expenses comes to about \$4,000. Mr. Musin himself has been living at the rate of \$25 per day at the Savery, and the members of his company proportionately. The entire aggregation left last evening over the Northwestern for Chicago. In addition to paying the violinist and the expenses to the sums named, the railroad company also distributed among the members of the troupe the counterpart of the amount given the violinist, \$3,000. The compromise was effected before suit was brought, as contemplated by Mr. Musin, for \$25,000 for himself and \$5,000 on behalf of his wife.—Davenport, Ia., "Democrat."

Berlin Branch Budget.

EUROPEAN HEADQUARTERS OF
THE MUSICAL COURIER,
BERLIN, W., Linkstrasse 17, January 10, 1903.

TWO musical events transpired here during the week which elapsed since my last letter that I deemed of sufficient importance to report about in special cable dispatches. I mean, of course, Moritz Rosenthal's first appearance here this season in a concert of his own at the Philharmonic last Thursday evening, and Teresa Carreño's performance of her present husband's, Eugen d'Albert, new second piano concerto which happened last night at the sixth Philharmonic concert, of which she was the soloist. Both events turned out to be deserved artistic successes of the first water, and it gives me pleasure therefore to be able to corroborate the necessarily short contents of my cablegrams in less brief outlines.

You all remember Rosenthal from his American tournée some four seasons ago and the successes he then achieved, which, however, were begrudged him by many who, not without a show of reason, maintained that his laurels and shekels were won on the strength of his technic only. If these cavillers could but hear Rosenthal now, they would be forced to acknowledge, as did and does yours truly, that a few years of unremittent study have ripened our former technician into an artist who has broadened out in every direction, and who now stupefies you not exclusively by the phenomenal development of his fingers and wrist, but also by the brilliancy of his conception and reproductive powers, which at times work up to climaxes that are positively exciting.

Especially was this the case in the concerto in C sharp minor by Ludwig Schytte, which, after the introductory "Buryanthe" overture (fairly well performed under Herfurth), was Mr. Rosenthal's first number on the program. The work by the genial Danish composer, who, however, lives in Vienna, has been heard several times in New York, if I mistake not, by Miss Margulies, Mrs. Fanny Bloomfield-Zeissler and last by Arthur Friedheim at a Seidl Sunday concert. In the first instances it did not make a startling impression, and, according to the composer, who is at present here in Berlin, could not have done so; for, as he says: "It is no concerto for ladies"; and he certainly must know. Friedheim, who had rescored and otherwise changed the work, also did not quite do the composition justice, for he does not command the stupendous technic which is absolutely indispensable for an effective reproduction of this virtuoso concerto pur et simple. The work, moreover, has once more been remodeled by the composer in conjunction with Rosenthal, who, of course, took good care that it was not made easier, but, on the contrary, added so many runs in double thirds, sixths and tenths, interlocked passages, &c., &c., that in its present shape he probably holds a safe and sole mortgage on it. The success he achieved with it was spontaneous after the first movement, but evidently grew after the beautifully sung little Intermezzo in A major, where, however, it could not find vent, as Rosenthal attacca jumped into the whirlpool of the finale. After this, however, the storm broke loose, and was not to be pacified until a triple recall had taken place. Part of this enthusiasm would certainly have been showered upon the composer, had the public but known that he was present and had come over from Vienna to enjoy the model performance of his work. As it was no one called for him and he modestly enough kept in the background and refused to go on the podium even when little Rosenthal essayed to drag him on the stage.

After the concerto followed a group of smaller soli, of which the Haydn F minor variations were played with great simplicity and purity of style. The Mendelssohn E major "Song Without Words" sounded exquisite, while the "Spinning Song" was overhastened, just as Rosenthal used to do with this trifle when he played it in New York. The F sharp major nocturne of Chopin showed Rosenthal's improvement in breadth and nobility of interpretation most clearly, but then right after he gave an exhibition of unadulterated virtuosism, such as I have rarely if ever before witnessed. It was in his own transcription of themes from Strauss' "Nachtfalter," "Künstlerleben," and other waltzes, and which is entitled "Viennese Carnival." One copy of this was shown to me in New York by Joseffy, to whom this conglomeration of difficulties is dedicated; but still it is not the version which Rosenthal now plays, and which is again made more intricate than the former. Thematic workmanship displayed in it moreover is as clever as this piano technic, and one hardly dares trust one's ears when one hears three themes going at the same time, played by only two hands. When it came to the absolutely bewildering coda people in the back portion of the large Philharmonic hall got up on their seats in order to see whether and how Rosenthal was doing this. Enthusiasm grew to positive excitement, and when he had finished there arose a perfect furore, which this time could not be appeased until Rosenthal consented to an encore, for which he had chosen and played most poetically Henselt's little "Lullaby" in G flat.

The concert closed with a remarkable performance of the Liszt E flat concerto, which in the opening phrases was read in with great breadth and sonority and in the little cantilene with beauty of tone, while the close in

tempo furioso again brought everyone to his feet. I reiterate that I never heard anything like it heretofore, and you all know that I have heard quite a good deal. For the last time applause now followed upon applause and recall upon recall, but Rosenthal would not play and the people refused to leave the hall. Just when I got tired of counting the number of recalls he sat down once more to the piano and (he seemed to be in the mood for lullabies) gave the Chopin berceuse, and everybody left satisfied.

From the above program selection it might not unjustly be surmised that Rosenthal gives great preponderance to the interpretation of virtuoso music, and such, after all, therefore, seems to still be his forte; but the first piano recital, which is going to take place at the Singakademie to-morrow night, and which is already sold out, may teach us somewhat differently, as the program contains Bach, Beethoven (the "Appassionata") and Schumann's "Etudes Symphoniques," which are said to be Rosenthal's cheval de bataille.

On entirely different lines from the Schytte concerto, which, as I said before, is virtuoso music, although it was not written by a virtuoso, is the new, second concerto by the virtuoso d'Albert laid. In form a close following of the one which Liszt invented and of which his A major concerto is the finest representative, d'Albert not only dominates the form of this A major model, but as for compactness and directness of purpose even improves upon it. His E major concerto is in one movement, subdivided into the strong and highly interesting opening in the Brahms' style, with the tempo designation of "Massig bewegt," which leads into a broad and dignified, but not over original, "Langsam" in G major in which some Wagnerian brass effects are essayed. Then a sprightly Scherzo in C major brushes and rushes by which shortly gives place again to the tempo primo, the theme of which with altered figuration works up to a short, but satisfactory coda. What a difference between these two modern works, the Schytte and this second d'Albert concertos. The former all for the virtuoso and showy display, almost strictly in the Beethoven form and yet quite modern in thematic contents, orchestration and piano technic. The latter a symphonic movement, one might almost say, with piano obligato, so much does the orchestra and the solo instrument commingle and depend upon each other; strictly in the artistically shortened Liszt form, and, curiously enough, with no modern piano technical display worth speaking of and with absolutely nothing new in that line. Evidently the virtuoso d'Albert gave way in it to the composer d'Albert, and from that view point it must be acknowledged his second piano concerto op. 12 is not only a musically interesting creation, but also a great improvement upon his first work of that denomination.

Teresa Carreño, who is a great favorite with Berlin audiences, and who looked and played superbly, interpreted his work, which he conducted in person, with great freedom and evidently con amore. As technically she stood above the not over great demands of the composition she could give free reign to her fire and imagination, and her reading therefore seemed almost an inspired one. No wonder, therefore, that she captured the large and cultivated audience which is wont to gather at these concerts, and that she, as well as d'Albert, were heartily and deservedly recalled.

When, in the intermission, I went into the artists' room to congratulate them I found there among others Court Conductor Jos. Sucher, Mottl and his remarkably handsome young wife, formerly Miss Standhartner, of the Vienna Court Opera House; Theodor Reichmann, who had just arrived from a successful Russian tournée, and who appeared as handsome as ever; Karl Klindworth and his wife, the former of whom, however, seems only the shadow of his former self, so weak and emaciated do he appear; Otto Lessmann and a number of others. In the audience itself, besides Rummel and his wife, Rosenthal and all the Berlin pianists of more or less renown, I noticed Mrs. Bertha Pierson, the dramatic soprano of the Royal Opera House, and Ghisela Staudigl, the incomparable "Brangäne," together with her husband, all three of them well remembered in New York, besides a great number of Americans, who seemed especially enthusiastic over the success of our countrywoman, for as such I may surely claim Teresa Carreño.

The purely orchestral portion of the program consisted of Haydn's "Military" symphony in G major, the "Tannhäuser" overture, with the Paris closing, and Beethoven's C minor symphony. These were conducted by Felix Mottl, of Carlsruhe, who had taken Hans von Bülow's place, the latter being still in a private cold water cure at Pankow, near Berlin. Wolff tells me that Bülow is much improved and now almost without the excruciating neuralgic pain, which gives him such constant trouble, and that he may be able to conduct the next concert, for which, however, Mottl is already announced as conductor, and for which the program reads as follows:

"Egmont" overture.....	Beethoven
Concerto for violoncello.....	Saint-Saëns
Fantasia in F minor.....	Jean Gerardy
Symphony in A major (Italian).....	Schubert
	Orchestrated by Mottl.
	Mendelssohn

As for Mottl's conducting, I must confess that it was

somewhat of a disappointment to me. The Mottl who conducts "Tristan" at Bayreuth and the one who conducted last night seemed almost like two different persons. He showed himself in his best form only in the "Tannhäuser" bacchanale, which was indeed magnificently performed, while the first portion of the original "Tannhäuser" overture was featureless and the "Song to Venus" much too slow. This latter, however, seems to be the present and, therefore, prevailing Bayreuth conception, with which, I fancy, the master would not quite have been satisfied.

The Haydn symphony went neatly but perfunctorily, and of the Beethoven masterwork the first movement suffered under Mottl's entirely too slow tempo, which was by no means an allegro con brio, while the rest did not impress me one way or the other. That is disappointing enough when it is being performed under a conductor of Felix Mottl's reputation.

Whether it was by coincidence or by design, I don't know, but "the fifth" also formed the second half of the fifth Symphony evening by the Royal Orchestra, which was given at the Royal Opera House last Saturday night.

A comparison between the two performances, although I am on principle averse to comparisons, seems in this instance therefore almost unavoidable. And such a comparison must undoubtedly prove greatly in favor of the latter but previous performance. First of all, the Royal Opera House orchestra is a vastly superior body of musicians to the orchestra of the Philharmonic, and secondly, Weingartner seems a much more energetic, fiery and really a finer conductor than Mottl. The former's entire manner, conception and personal disposition greatly remind me of Nikisch, and he is, if that be possible, perhaps even a trifle more energetic than the incomparable Boston conductor, while on the other hand he has not quite the latter's fin de siècle subtlety and refinement. But he gets out of an orchestra all there is in it, and his personal magnetism and apparently sincere enthusiasm carry the musicians with him to the reproductive fulfillment of the minutest and yet strongest intentions of a conception which is both powerful and musical.

Thus it was the case throughout the entire program which embraced Spohr's nowadays rarely heard but still beautiful "Jessonda" overture; a symphony in B minor by W. Taubert, the "Carnival Romain" by Berlioz, after the most brilliant performance of which, as well as after the equally noteworthy reading of the "Freischütz" overture, Weingartner was repeatedly recalled, and lastly Beethoven's C minor symphony, each movement of which was hailed with enthusiasm.

The placing of the very tame and only slightly interesting Taubert symphony on the program was in commemoration of the death day (January 7, 1892) of the founder and nearly fifty years' conductor of these concerts, which are given by the Royal Orchestra for the benefit of its widows' and orphans' fund and which are patronized by the élite of Berlin's musical society.

Apropos of Weingartner, the rumor ever and anon gains currency again that he will leave Berlin soon to take charge of the Frankfurt Opera House, where Dessoff's death leaves a hitherto unfillable void. But, however much the young conductor, who loathes Berlin on account of the fiasco of his "Genesis," might be inclined to accept the fat and flattering position, Count Hochberg does not wish to release him from his contract with the Royal Opera House, and the count, who is daily proving more and more that he is really a first-class intendant, knows very well what he is doing.

Of the many other concerts which filled up the week, and most of which were only of a secondary nature, the fourth popular chamber music evening of Professors Barth, Wirth and Hausmann made a most distinguished exception. It was given at the Philharmonic on Friday night, and drew quite a numerous audience to this place, which, however, is scarcely well adapted to the purposes of the concert givers. They played Schubert's beautiful E flat trio, op. 109, which for once seemed not a bit too long, in spite of its extended last movement.

Hausmann was heard to advantage in the adagio and allegro, op. 20, by Schumann, and that old standby of all cellists, Bargiel's adagio in G major.

Professor Barth played Brahms' new capriccios and intermezzi, ops. 116 and 117, of which I spoke in my last week's letter, in a most interesting manner, and the remainder of the evening was devoted to a fine ensemble performance of the Schumann quintet, in which, besides the above named, Mr. Güllow (second violin) and Concertmaster Krelle (viola) participated and shared in the applause of a cultivated audience.

Amalia Materna's concert, which was to have taken place at Kroll's last Saturday night, was postponed until the 18th inst. on account of a cold the lady is said to have caught on the trip from Vienna to Berlin. Quite possible during these days of 15° Reaumur below zero, but it is also not out of the possibility that the sale or lack of sale of the

tickets had something to do with the postponement of the concert.

The Royal Orchestra symphony concert prevented my presence at the concert of Miss Julio von Bologovskoy, from the St. Petersburg Conservatory, which took place the same evening at Bechstein Hall. The young lady, who is said to be an efficient performer on the violoncello, was assisted by an American pianist, Mr. Fr. C. Fairbanks, about whom I likewise heard favorable comments.

Mrs. Lillian Sanderson, who, as will be remembered is an American, will give three song recitals here in November. She desires it to be known that she wants to enrich her program with some of the songs written by American composers, and if the latter will send me copies of their creations in the Lieder line I shall gladly forward them to Mrs. Sanderson.

To-morrow night Miss Louise Heymann will open a series of star performances at Kroll's, where she will appear in "Il Barbiere," and in the singing lesson she will introduce the Proch air and variations and an aria from David's "La Perle du Brésil." The young coloratura singer is, as I mentioned before, a sister of Carl Heymann, the unfortunate pianist, and she now tells me that her brother is so far convalescent that now his family have serious and well founded hopes that he may yet be able to again appear in public. I fear me that this is too good news to be true.

Siegfried Ochs will perform the Ninth Symphony at the Philharmonic next Monday night, with the assistance of his Philharmonic chorus. Shortly afterward this energetic and able young conductor will bring out for the first time here Edgar Tinel's "Franciscus." This oratorio of the gifted young Belgian composer created an artistic furor wherever it has so far been produced, and I wonder why Mr. Walter Damrosch has not yet studied it with the Oratorio Society. If it had been written for male instead of mixed chorus Van der Stucken would certainly have brought it out long ago with the Arion.

Two new operas will have their première here this week. The Danish composer August Enna's opera, "The Witch," will be given for the first time at the Royal Opera House on Friday night. Dr. Muck will conduct, and the composer is present to superintend the last rehearsals. Eric Meyer-Helmund the song writer's comic opera, "Margitta," will be given for the first time at Kroll's on Thursday night.

Francesco d'Andrade, who was lately singing with much success at Munich, has been honored by the Prince Regent of Bavaria, who decorated him with the golden Ludwig's medal for art and science.

The famous Viennese Rosé String Quartet will on the 31st inst. be heard here at Bechstein Hall, where they will give a chamber music soirée. They intend making a short tournée through North Germany.

Music in Boston.

BOSTON, January 29, 1893.

MR. FERRUCCIO BUSONI gave the third of his piano recitals in Union Hall the evening of the 24th ult. Here is the program:

Fantasia and fugue on the name "Bach".....	Liszt
Sonata, op. 106.....	Beethoven
Prelude—	
Nocturne, C minor.....	Chopin
Two études, op. 25.....	
Legendes—	
"St. Franziskus of Assisi—The Sermon to the Birds".....	Liszt
"St. Franziskus of Paola Walking on the Waves".....	
"Mephisto" walse, No. 1.....	

When the nine year old Busoni, a wonder child, appeared in Vienna in 1866 as a pianist and a composer, Eduard Hanslick preached a short sermon on the dangers that attend the exposition of musical precocity. The learned Doctor spoke of the countless little stars that blaze for a season and then fall forever below the horizon. The fancied Paganini is found among the second violins of an orchestra. The future rival of Patti ends in the chorus. It would appear that Herod's slaughter of the Innocents was nothing to the hecatombs of tender victims offered on the altar of parental greed or ambition.

Hanslick found in the young Busoni "genuine musical feeling and an uncommon memory." The compositions of the boy were "short and good, and yet not so good that they excited the suspicion of the teacher's assistance." The doctor patted the boy on the head and charged him to beware of becoming accustomed to "easily won and flattering applause."

It was in 1890 that Busoni won the composer's prize given by Rubinstein to the best pianist composer appearing in an international contest. And then he was made professor at the Imperial Conservatory at Moscow. Was Busoni chilled to the bone in sad and cold Russia? Did he

there become enamored of the monotony of the coloring of a vast Russian landscape?

This same pianist is in certain respects the most perplexing of the performers that now appear on our concert stage.

His purpose seems exalted and noble. The means of carrying out his purpose seem unlimited. Technical difficulties vanish at the touch of his fingers. The metallic brilliancy of his bravura dazzles the eye. An isolated note is like the crack of a whip. An arabesque is as delicate as the frost tracery on the window pane. Chords crash under his hands as waves that dash on an Atlantic cliff. The fugue revolves gladly in obedience to the stern look of the master. The austerity of the many sided Beethoven finds a sympathetic interpreter. The pomp and ceremony of a Liszt polonaise are magnified when Busoni is the narrator.

At the same time this man of Italian blood sings a melody of Chopin as though it were the invention of a straight laced mastersinger. He seems to abhor all that is sensuous in music, so that he may justly and even reverently be called the Saint Anthony of the piano. He appreciates that which is intellectual, mystical or solemn. His head is in the clouds, or above the clouds in rarest air. Does he care for the simple and human emotions of erring, striving, hoping, despairing men and women?

His personality is attractive. He has the face of the artist. His manner is dignified and modest. There are no facial contortions. There are no physical manifestations of the conquering of a severe task.

And now abideth technic, personality, temperament—these three; but the greatest of these is temperament.

The definition by Leibnitz of music is not accepted in these days of mysophobia, paranoia, neurosis and paresis. What concert goer of to-day would hold music to be "an occult exercise of the mind unconsciously performing arithmetical calculations."

As the men of a former century, as Joachim Raff et al. down to the Parisian æsthetes, see color in sound, so to the concert goer the trombone is "purple red to brown violet" and the oboe "pure yellow to deep green."

Color is all very well; and materialism in music is perhaps necessary, but temperament is indispensable. But what is temperament? If a pianist were asked this question he might reply to the questioner as a celebrated author of Boston when once asked by a colleague to define "style." "Style?" said the simple man. "Why style is that which I have and you lack."

The pianist, whoever he may be, moves some one hearer, or at least pleases him. Here enters the element of subjectivity that must enter into any final estimate. This element has been so clearly expressed by Mr. John Addington Symonds that his words are worthy of quotation: "The mind of one individual, qualified by certain idiosyncratic properties, and further qualified by the conditions of his race and age, is brought to bear upon the product of another human mind, itself qualified by certain idiosyncratic properties and further qualified by the conditions of a certain race and century." Let A stand for the artist or author, and let *b* and *c* represent his temperament and his milieu. Let D stand for the critic (or hearer), and let *e* and *f* represent his temperament and milieu. The relation between the two involves a blending of *b*, *c*, *e*, and *f*, "so uncertain in combinations as to preclude scientific critical exactitude in the latter's estimate."

But what hearer in listening to a pianist deliberately takes account of the "moral, political, religious, æsthetic, sensuous sympathies and antipathies playing an inevitable part?" He listens to pianists that are foreigners alike, of his own age, but surrounded by a transported and foreign atmosphere, of different accidental mental equipment. Grant that there is no difference in degree of technic, that the degree of intellectuality is the same. One pianist holds not merely one hearer in his hands, but a mighty audience thrown together at a stated moment. Another compels respect and admiration, but he keeps the hearer at arm's length. So we say vaguely: A has temperament; B is without temperament.

Agur, the son of Jakeh, confessed that three things were too wonderful for him; yea, four which he knew not; and yet temperament was only hinted at by Agur. The successful jury lawyer is full of it; it dripped from the pores of Benvenuto Cellini; and do you suppose that the "farmer's girl boiling her iron tea kettle and baking shortcake" whom Walt Whitman would have looked at "every afternoon of his life" was without it?

Now, I do not believe that Busoni is wholly without temperament, for some of his compositions reveal it. Nor do I believe that he is "color deaf." Perhaps with noble, almost ascetic purpose he wishes nothing earthly in his music. Yet he might ponder the praise awarded by Bellaigue to De Greef, the Belgian pianist. "Here is one who

plays without dryness and without hardness, who takes hold of the keys without attacking them, as so many attack with aggressive violence. He manipulates, he shades off and tones down the sonority produced, just as a painter treats his colors; and we forget that those frightful keys of wood and ivory which so often rebel against all expression and all poetry stand between the strings and the pianist's fingers."

Mr. Busoni is now one of the first pianists among us. In brilliancy and in intellectuality he need fear no present rival. Is temperament to be cultivated? If such a thing is possible and he cares for it, there is no reason why he should not incite affection as well as compel respect.

With the exception of this recital of Mr. Busoni, the concerts of the past week do not call for extended notice. The evening of the 23d ult. Mr. Leo Schultz, the second 'cello of the Boston Symphony orchestra, gave a concert in Steinert Hall. He was assisted by Mr. Campanari, baritone; Mr. Kuntz, violin; Mr. Mahr, violin; Mr. Hoyer, viola; Mr. Faelten, piano; Mr. Schuecker, harp, and Mr. Kelley, organ. The program included the Schumann piano quintet, pieces for 'cello by De Swert, Bruch and Poppa, the Chopin Allegro de Concert op. 46, and songs by Marcello and Schulz. These songs, "The Love Star" and "The Fisher" for baritone, with piano and harp accompaniment, are said to speak favorably of Mr. Schulz's talent, and his playing of the 'cello numbers was loudly applauded.

The quintet was admirably given, I hear, and Mr. Campanari sang as ever, with fire and conviction. I regret that I was unable to be at this concert, for Mr. Schulz is well worthy of the respect of all musicians as artist and as man. It may not be generally known that he is a master of mimicry, and his imitation of Liszt in the act of performing a Hungarian rhapsody is a masterpiece of breadth as well as detail.

Monday evening, the 23d, Francis Wilson, appeared at the Globe in "The Lion Tamer." You are familiar with the work and the performance. There was plenty of fun and there was no music. And yet Wilson has strained many nerves in his search after tunes. Stahl and Edwards and Hubbard Smith have tried their hands, but there is not one good rollicking tune in the whole operetta. Miss Glaser has not yet recovered from her throat trouble, and the part of "Angelina" was taken acceptably by Miss Cecile Eissing.

The third and last concert of the Adamowski Quartet was given the afternoon of the 24th ult. in Chickering Hall. Mr. Nikisch was the pianist, and the program was made up of a Haydn G major Quartet; Goldmark's suite for violin and piano, and Saint-Saëns' piano quartet, B flat major, op. 41. The ensemble was not of the excellence

expected on such occasions, nor was it altogether worthy of the well-known participants.

The intonation of the first violinist was at times impure; the piano was too much in evidence, and in the piano quartet there was frequently a lack of precision.

The echo of the applause that greeted Marteau has not yet died away. There are violinists, however, who look at him askew. They can find nothing tangible to attack in the performance, but they mutter sentences such as "He ought to study," or "He needs maturity." This reminds me that a well-known concert goer was asked what he thought of Marteau, and this was his reply: "You know I am not a musician, but Marteau must be a great fiddler, for I noticed that none of the fiddlers in the orchestra applauded him heartily."

The Cecilia, under the direction of Mr. B. J. Lang, gave the second concert of the seventeenth season the evening of January 26 in Music Hall. The club was assisted by Miss Maud Powell, violin; Mr. Wm. G. Heinrich, tenor, and Mr. Heinrich Meyu, baritone. The program was of a miscellaneous nature, and many of the numbers were familiar to the audience. Of the numbers already known, the "Legend," by Tschakowsky, is perhaps the finest and the most impressive.

The musical illustrations by Max Bruch, of Heyse's story, "Siechentrost," are labored and dull, although the chorus, "Siechentrost's Death," with the violin finale is not without beauty. A novelty was Miss Margaret Lang's setting for female voices of Mrs. Louise Chandler Moulton's "Love Plumes his Wings to Fly Away." Her music is melodious and effective; her use of the lower tones of the alto voice is skillful and the composition shows not only musical feeling, but dramatic instinct as well. Miss Powell played the obligato to the Bruch cyclus, and Sarasate's "Zigeunerweisen," and she and Messrs. Heinrich and Meyu were applauded loudly. The singing of the chorus was excellent in all respects, but the program was not diversified. There was a prevailing melancholy, so that the hearer who entered cheerfully departed in doleful dumps.

The Cecilia will give a concert in Salem, February 9. At the next concert of the regular season "The Damnation of Faust" will be given, and Mr. Max Heinrich is engaged as "Mephistopheles." The "Wage Earners" concerts given by the Cecilia are thoroughly appreciated.

The Händel and Haydn Society give next Sunday the D minor mass No. 2 by Cherubini and Chadwick's "Phoenix Expirans." This latter noble work was first brought out at the Springfield festival of 1892, and you have heard it in New York, but it has not yet been given in Boston. The solo quartet, as announced, will be Mrs. Nordica, Mrs. Poole and Messrs. Campanari and Fischer.

Paderewski again triumphed gloriously at the Symphony concert last evening, so far as the public was concerned. He was heard in his own concerto, and in Chopin's nocturne op. 37, No. 2, and valse op. 34, No. 1. He was recalled again and again; yet he has been heard in Music Hall to greater advantage. In the concerto he was occasionally guilty of unnecessary pounding, and his performance of the nocturne was artificial in the extreme. The orchestra gave a robust, and, at times untuneful version of Schumann's B flat Symphony.

The other orchestral numbers were MacDowell's orchestral poems "Hamlet" and "Ophelia," and the "Meistersinger" overture. "Hamlet" was played in New York, I believe, in 1887 at a Van der Stucken concert. "Ophelia" has been heard in American towns, and the two pieces were played in Breslau and Weimar. These tone poems are fortunately without a program. There are the names "Hamlet" and "Ophelia": weave your own fancies when you hear the music.

Each hearer must decide whether the "Prince of Denmark" of MacDowell is the same as the creation of his own imagination; but all can agree in this: In MacDowell we have the born musician who finds the best and the fullest expression of thought in music. In his music there is poetry. In these poems are seen passion, grace, melancholy, tenderness, imagination and a rare gift of expressing in exquisite language, pure and noble thought that is at the same time intensely human.

Mr. Carl Pflueger, the tenor, has resigned his position at the Arlington street Church, a position which he has honorably filled for several years. PHILIP HALE.

Mr. Klein Makes a Correction.

1142 MADISON AVENUE, January 30, 1893.

Editors Musical Courier:

OUR great dailies continue to labor under incorrect information when they refer to matters musical. In yesterday's "Herald" I find the following:

This was the first time a jubilee mass was especially written for Pope Leo XIII. At the celebration of the golden jubilee of his priesthood four years ago many songs and hymns were written in his honor, but no one thought of composing a mass.

Now this is far from the truth. On the occasion named the great Josef Rheinberger dedicated his wonderful mass for double chorus and soli a capella, a work being nearer the pure style of Palestrina than any modern mass written, to Pope Leo XIII. True it is that Rheinberger, in spite of his classical work, was not invited to conduct his mass in person. That great master had all the artistic qualities to do so, except one quality, inartistic however—American pluck. For this latter quality Dr. Dossert certainly is to be praised. BRUNO OSCAR KLEIN.

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A GENTLEMAN WHO UNDERTAKES GREAT MUSICAL ENTERPRISES FOR "THE FUN OF THE THING."

THE MUSICAL COURIER recently gave some account of the "new departure" in military music attending the organization of Sousa's Concert Band. Some account of the originator and promoter of this commendable enterprise is equally in point. We present his portrait above, and a very brief history of the musical interests which his tastes and inclinations have fostered, follows:

Mr. Blakely is not a professional manager. His regular business is that of the presidency and proprietorship of the Blakely Printing Company, of Chicago, one of the largest and most prosperous book, newspaper and periodical printing and binding establishments in the country, and his life from early youth has been that of active journalism. He was educated as a printer before he entered college, and left the Vermont University for Minnesota, where he established his first newspaper. He had been in the State but a year when he was elected chief clerk of the Minnesota House of Representatives. After two years of this service he was at the age of twenty-seven elected Secretary of State and ex-officio superintendent of public instruction of Minnesota, and continued in this office during the war period in the administrations of governors Ramsey, Swift and Miller.

After the war he resigned this office to become the editor and proprietor (with his brother) of the "Chicago Evening Post," and in company with the brilliant Dr. C. H. Ray made a new departure in Chicago evening journalism. Then came the Chicago fire, after which Mr. Blakely returned to Minnesota, bought the leading newspaper of the State—the "St. Paul Pioneer"—soon after arranged with the proprietors of the "Press" to consolidate these two great dailies, and the joint enterprise has figured as the "St. Paul Pioneer-Press" ever since. The joint concern then bought the two Minneapolis dailies—"The Morning Tribune" and "Evening Journal"—and Mr. Blakely went to Minneapolis to take charge of the Minneapolis interests of the Dual City enterprises, in which connection he continued until the completion of his twenty-fifth year of journalism, when he withdrew from active editorial work, he having previously purchased the great Chicago printing concern of which he is now the head.

Meanwhile, during the entire period of his youth and business career, Mr. Blakely had cultivated music in his leisure hours, with a passion for which—like his father who taught it to him in his childhood—he was born. During his college vacations he taught it, and during his entire life in Minneapolis he was the Director of the Philharmonic Choral Society and Mendelssohn Club, and frequently gave great concerts and periodical festivals, which came to be the conspicuous features of the musical life of the dual cities. The success of these affairs may be estimated when it is stated that one of these festivals—at which Theodore Thomas was the director—the receipts during the three days of its continuance, were \$27,000, the largest sum ever resulting from a like enterprise, in a city of its size, in the musical history of the world. Among the vocal artists were Christine Nilsson and the three great Wagner singers—Materna, Winkelmann and Scaria. The chorus, numbering 600, was the joint production of St. Paul and Minneapolis; the Minneapolis contingent, which sung the Wagner choruses from the Meistersinger, Lohengrin, etc., being drilled for the festival by Mr. Blakely, who had upon his shoulders also the entire business management of these frequently recurring musical events.

It is this enthusiasm for and participation in music which has made of Mr. Blakely what he calls himself—a musical "crank," and while the management of large musical enterprises is only pursued during his leisure and for his pleasure, he has made them universally successful. Without making a business of it, he nevertheless takes hold of any promising venture which strikes his fancy. He has thus toured the Thomas Orchestra several times through the country; he gave the people at large their first opportunity of hearing the United States Marine Band; he brought from Vienna the famous Strauss Orchestra, and from Hungary the wonderful Juvenile Band, which Commodore Gerry felt himself inspired to sit down upon and deprive New York of the pleasure of hearing; and he made of Gilmore's Band for the six years he was behind it the most successful organization of the kind in musical history, and made it what no military band had ever before become—a continuously popular and profitable traveling and concert organization.

THE HISTORY OF SOUSA'S BAND.

But it is the last product of his musical enterprise that has awakened in Mr. Blakely a special enthusiasm. In his frequent wanderings abroad—and he has probably traveled farther for the simple purpose of listening to music than almost any other American citizen—he has many times found himself a wondering listener to the marvelous playing of the band of the Garde Républicaine, of Paris. This band is, and has been for thirty years, incomparably superior to any other military organization in existence. Asking himself why America should not have just such a band, Mr.

Blakely answered his own conundrum by declaring it should be produced. "What man has done, man can do."

The first requisite was a born leader, and the second, a band of perfect musicians. The musicians could be had. Money will always secure them. But the leader? Mr. Blakely searched for him in Paris, Berlin, Vienna and London. He found in Paris Paulus, the former leader of the Garde Républicaine, but he was too old. He found in Vienna Komzak, the brilliant conductor of Austria's favorite band; but he was the admired of the Emperor, belonged to the army, and could not be budged. Suddenly Mr. Blakely bethought himself of Sousa, the leader of the United States Marine Band of Washington, who had wrought such wonders with his band, and with only enlisted men for his material. He was a thorough musician, a born leader, a popular composer, a man of exceptionally fine presence and bearing, of large experience, in the prime of life, a splendid fellow socially, and better than all, full of ambition and enthusiasm, and a heart in his work and an energy in the accomplishment of results that never for a moment permitted itself to flag. Mr. Blakely returned to America, laid his project before Sousa, found him ripe for the undertaking and delighted at the opportunity of heading a band of musicians selected without reference to cost, unfettered by Government limitations and beggarly pay, and who could follow his lead and perform the music set before them with ease, intelligence and skill.

The rest is known. Mr. Sousa at once asked his commanding officers and the Secretary of the Navy to relieve



MR. D. BLAKELY.

him, which with the utmost reluctance they did. He immediately set about the formation of the new band, selecting his men from every source and organization containing the right material. In an inconceivably short time he had organized and drilled his forces to a perfection attained only by the model he set himself to equal and if possible to excel—the band of the Garde Républicaine. He then went before the country electrifying press and people with the perfection of his work.

His band was at once selected by Theodore Thomas, the musical director of the world's fair, to participate with his own orchestra in the dedicatory ceremonies at Chicago. It played nine concerts at the Auditorium; it headed the great civic parade; it furnished the music for the grand reception ball, for the dedicatory ceremonies of the New York building, and it then resumed its triumphant concert tours. It has recently been selected by the St. Louis Exposition to take the place which the lamented Gilmore and his band filled so acceptably for nine consecutive years. It has been chosen by Austin Corbin to play at Manhattan Beach—also as the successor of Gilmore—for the larger part of the coming season, and it has in this inconceivably short time, taken its place at the head of the military music of America, and there it will remain, occupying the relation to this music that the Thomas and Boston Symphony Orchestras do to the string music of the country.

If we had to thank Mr. Blakely only for this last conspicuous service to American music, his title to acknowledgment would be great; for just in proportion as Theodore Thomas raised the standard of orchestral music when he placed himself at the head of his first orchestral venture, so will Sousa and his band elevate the standard of the department of music to which he has consecrated his tireless energies, his conspicuous ability and his undoubted musical genius.

Olara Poole's Success.—Mrs. Poole still continues to have the call for all of the most important concerts this season, singing in Boston at the Handel and Haydn with Nordica, Campanini and Fischer; at Malden, Southbridge, Hartford, Springfield and New York. Her ability as a ballad singer is shown in the following few words taken from the Scranton "Times":

Mrs. Clara Poole is a vocal wonder; she sings like a bird, and as an interpreter of delicate feeling, as portrayed in the English ballad, she has few that would care to contest her capabilities.

More Operatic Rumors.

A DEFINITE movement is on foot by stockholders of the Metropolitan Opera House to retain possession of the house for operatic purposes, which it is hoped will be effective before the date of the proposed sale on February 14. A circular issued on Monday by President J. A. Roosevelt, in which the directors of the Metropolitan gave formal notice to the stockholders that the sale was to take place on the date mentioned, made a statement of the financial standing of the company, and formulated the position of future non-responsibility of the directors for the interests of the stockholders.

This circular reckoned the indebtedness of the company at \$1,459,867.55, exclusive of unpaid taxes for the past year. It estimates that the cost of restoring the damage done by fire would be between \$100,000 and \$250,000, and points out that a purchaser at the amount of the mortgage and indebtedness would acquire the property at a price \$1,000,000 less than it cost the present stockholders. The directors added that their full duty was done by their indication of the interests of the stockholders. They gave warning "that they do not consider that they have any power to take any action looking to a purchase of the property at the proposed sale," and ask the owners of stock to unite "to protect their interests, and not allow the property, that has been appraised at very much over the encumbrances, to be sacrificed."

The stockholders on receipt of this warning decided individually to take some action, and a meeting will be held within a few days. It was learned to-day that the warning of the directors was regarded as an indication that there are some men on the Board who wished thus to prepare the way for action distinct from that of the company. Whatever the purpose may be, whether on the part of the Board or among the stockholders, it is tolerably certain from information obtained to-day that the house and properties will be secured by men who wish to have grand opera in this city and have the means to give it.

The meeting of the stockholders was called for last Monday, at 2 p. m., in the rooms of the Directors of the Mutual Life Insurance Company, 33 Wall street. Harry Warren is pushing a scheme for the organization of a new company, with a capital of \$1,000,000 divided into twenty shares of \$50,000 each. He has secured thirteen subscribers. They are Adrian Iselin, Cornelius Vanderbilt, William K. Vanderbilt, L. Kountze, W. S. Webb, Mrs. Mary Warren, John Jacob Astor, Mr. Twombly, J. Pierpoint Morgan, J. Hood Wright, Robert Goellet, Ogden Goellet.

Each subscriber signs an agreement to purchase his share "in case the property of the opera house should be bought by a committee appointed by them." The company is formed "for the purpose of repairing the damage done by fire to the opera house, and make it suitable for giving grand opera. The project for reconstruction is based on the expectation that the whole property can be rented with the stipulation that fifty performances of grand opera shall be given during the winter season for a sufficient sum to pay the interest on the amount in excess of the capital of \$1,000,000, which the property will cost, together with all taxes, repairs and other expenses."

Subscribers are to have the free use each of one box during the performance of grand opera, but "in lieu of the interest of the \$1,000,000 they have paid, they are willing to take the free use of twenty boxes." It is further provided that if the property does not rent under the above conditions it may be rented for other performances, or sold by a majority vote of the shareholders. Furthermore, the sale of the property is made imperative whenever a debt of \$50,000 has been incurred, "because of insufficient rentals for the payment of interest, taxes, &c."

J. A. Roosevelt, president of the present company, said to-day that he would not subscribe for a share. He added:

"I don't want to have anything to do with any more syndicates. As president of the board of directors I act but for one end, namely, to get the highest possible price for the property of the company, and pay as much as may be to the original stockholders. Of course, I hope the new company will be organized and will buy the property, but my sympathy is with the highest bidder at the sale of February 14."

The promoters of the new company are confident of success, and expect to get the property and restore grand opera to its old home.—"Post."

Paderewski at Portland.

PORTLAND, Me., January 27, 1893.

PADEREWSKI has been and played and gone.

"Standing room only" was the order at our largest hall last Monday evening and Tuesday afternoon. It was for the most part a purely musical audience, and every number was thoroughly appreciated and heartily applauded. Monday evening we had:

Suite in D minor.....	Handel
Sonata, A flat major, op. 31, No. 3.....	Weber
Fantaisie, "Midsummernight's Dream".....	Mendelssohn-Liszt
Nocturne.....	Frederic Chopin
Etude.....	
Barcarole.....	
Valse.....	

Nocturne..... Paderewski

Rhapsodie Hongroise..... Liszt

In response to continued applause after the Chopin number the valse movement was repeated. We preferred the afternoon program, and at the time the audience was even larger than on the previous evening:

Fantaisie et Fugue.....	Bach-Liszt
Sonata, E flat major, op. 31, No. 3.....	Beethoven
Nachtstück.....	Schumann
Etude.....	Paganini-Schumann
"Soirée de Vienne".....	Schubert-Liszt
Sonata, B minor.....	Chopin
Mélodie.....	Paderewski
"Spinning Song" ("Flying Dutchman").....	Wagner-Liszt
Polonaise.....	Liszt

The Chopin sonata was played as we never before heard it, and

it was a revelation. The "Spinning Song" also deserves special mention. Truly Paderewski is great.

Three performances of "Priscilla" held the boards last week. Although the work was done by amateurs it was done exceedingly well. All the chorus work was excellent, although we expected more volume from such a number. All the solo parts were well rendered with the exception of the tenor, whose high notes were extremely disagreeable. It is impossible for a baritone to sing a high tenor part.

HERBERT SYDNEY HANAFORD.

Opera in English.

AT last Manager Hammerstein has fulfilled his promises that he would give us opera in English at the Manhattan Opera House on West Thirty-fourth street. But he has only partially fulfilled these promises, for the performances of the first week were very shaky, and demonstrated that while Mr. Hammerstein's intentions were excellent, his troupe was not, for if we except Georgina von Januschowsky, the soprano, and possibly Conrad Behrens, the bass, the rest of the people who sang were very mediocre. All the operas so far sung show sad need of rehearsing, but it is to be hoped that things will go smoother this week. The opera house itself seems well adapted for the purpose of operatic performances.

The theatre has a frontage of 100 feet and a depth of 200 feet. Its front is of Indiana limestone and pressed brick, with a portico of Scotch granite pillars. The entrance is decorated in white and gold. To the left are two elevators intended to carry people to the balcony, and in the summer to the roof garden. A promenade leads to the first tier of boxes. The foyer is said to be the largest of any theatre in this country. The ceiling, in quilted stucco relief in red and gold, rests on enormous columns, from which electric light falls in all directions. A second foyer is on the balcony floor. The balcony contains 500 chairs and the foyer is to be arranged into a café.

Running around the house are fifty-two boxes, some of which are large enough to be divided. Each box holds six people. Most of the boxes have a reception room, heavily draped with plush. The fronts of the boxes are in bold relief.

The proscenium opening measures 42 feet in width and 50 feet in height, and is surrounded by masses of columns, with scroll and fluted relief work. No less than 400 lights are arranged on the ceiling. Altogether there are 2,300 electric lights in the building. Blue and gold are the prominent tints. Back of the asbestos and iron fireproof is the act curtain. It is of blue plush in heavy folds, embellished by nettings of white silk cord and tassels. The gallery will hold 700 people.

In a separate building are twenty-two dressing rooms, capable of holding 500 people. The machinery, such as boilers and engines, is contained in this building. The place allotted to the musicians, by means of a partition and of rollers, can be enlarged or abridged the same as in Bayreuth. The house will hold 2,600 people, or 500 less than the Metropolitan Opera House. Manager Hammerstein says that the cost of the theatre, without the ground, reaches \$500,000.

The opening night was Tuesday of last week. Moszkowski's "Boabdil" was presented, and proved, as it did in Berlin, only a "succes d'estime." This composer's fluency of expression, graceful fancy and superior manner of orchestration, could not supply the deficiency of melodic invention. Exceedingly well written, "Boabdil" created nevertheless an impression of weakness, of incoherency and a lack of individuality. "Boabdil" was produced at the Berlin Royal Opera House for the first time April 21, 1892, and according to news by cable had every appearance of a success. This fact was partly explained by the composer's personal popularity. The score is an ingenious combination of French, German and Italian styles. The libretto is by Carl Witkowski and is rather disjointed. It is done into English by Helen D. Tretbar.

The leading rôles were taken by Miss Hiedler, who was the charming "Zorja," the heroine; Rothmühl, who was a feeble "Boabdil," and Mrs. Staudigl, who was a passable "Ayra." Moszkowski had several recalls.

The plot deals with the victory in 1400 of King Ferdinand of Spain over the Moors, and the taking of Granada, and its romantic element is concerned with the abduction of the child of "Count Cabra," a Spanish soldier and head of King Ferdinand's army. This child, whose name is "Zorja," has been brought up by the Moors in their faith, and she has now become waiting maid to "King Boabdil's" mother, "Queen Ayrai." "King Boabdil" falls in love with the young Spanish girl and marries her. She learns of a plot by which "Boabdil" is to be murdered by treachery by the Spaniards, and in the hope of saving her husband she descends the steps of the Alhambra on the morning of the battle, carrying the banner of Granada, and wearing the king's cloak. "Count Cabra," believing it is "Boabdil" himself, kills his own child, "Boabdil" in turn killing "Cabra," and eventually being himself stabbed as the opera closes. This extraordinary combination of tragedies makes a dramatic plot. It has a beautifully written duet in the first act for "Cabra" and his daughter, when she recognizes her father, and some lengthy and taking ballet music, which has become popu-

lar. The charmingly conceived prelude of the opera is already a favorite.

But "Boabdil," despite the ingenious and delicate orchestration, suffers by comparison with Goldmark's "Queen of Sheba," "Aida," "Lakmé," its forerunners. This was the cast:

Ferdinand V., King of Castile and Arragon.....	Mr. J. Bolze
Roderigo, Count of Cabra, a relative of Ferdinand and commander of the army.....	Mr. Otto Rathjens
Boabdil, King of Granada.....	Mr. Payne Clarke
Ayrai, his mother.....	Miss Thea Dorri
Zorja.....	Georgina V. Januschowsky
Abil Gazan Ben Jessuf, captain of the Moorish army.....	Mr. Alfonso Fuguet
The Imam of Granada.....	Miss Conrad Behrens
First Knight.....	Mr. Edward Corostae
Second Knight.....	Mr. Fred. Duncan
First Moorish Servant.....	Mr. A. Lellman
Second Moorish Servant.....	Mr. Wm. Berger
Third Moorish Servant.....	Mr. Otto Lehman
Fourth Moorish Servant.....	Mr. M. Weisskopf
Grandees and suites of Ferdinand and Boabdil. Priests, warriors, people, slaves, dancing girls.	

The performance was not a smooth one. No one expected it would be, but even for a first night it was surprisingly poor. Conductor Neuendorff labored with the orchestra, the chorus sang out of tune, and the principals, with the exception of Januschowsky, seemed paralyzed by both fear and incapacity. Januschowsky sang and acted excellently. She is an artist of experience. The brass on the stage was noisy. Mr. Payne Clarke was nervous and Mr. Rathjens overacted. The Moorish quartet reminded one of the chorus of money lenders in "The Fencing Master," and the skirt dancer was an insult to the eye. At the second performance of "Boabdil" on Friday last things went smoother. The music was heard to better advantage, and while it lacks distinction it is pretty, graceful and full of color.

In "Boabdil" the composer has striven to amalgamate the new and the old, and has failed—failed signally. He scores well; he is eclectic in his style, but he fails to rivet one's attention for long. Why? Simply because he has nothing new to say, and he does not say it particularly well. In a word, "Boabdil" is weak—weak in constructive qualities, weak in execution. Moszkowski's music always has lacked backbone, despite its charming grace, sentiment and coloring. Technic he has, but it is the technic of everybody in the world. But Moszkowski composes for the piano in delightful fashion. His "Momens Musicales," his D major polonaise (a bit Lisztian, perhaps, but clever withal), his Spanish music, dances, etc., are all from a man whose forte is in smaller forms. The moment he essays the epic he fails, though it must be confessed he fails gracefully. The ballet music in "Boabdil" is the one tangible bit of music that seems individual. For the rest Meyerbeer, Wagner, Verdi, Gounod, Delibes and Goldmark are recalled, and eclecticism in music (in this sense) is mere mush.

All said and done Moszkowski will remain ever endeared to the hearts of pianists for his brilliant, sympathetic music, with its reflections of Chopin's harmonic nuances and Lisztian passage work.

Wednesday night "Carmen" was sung with this cast: Don Jose, a sergeant of dragoons..... Mr. Durward Lely Zuniga..... Officers of dragoons..... Mr. Bowman Ralston Morales..... Mr. Joseph Witt Dancaïro..... Smugglers..... Mr. Alphonse Fuguet Remendado..... Mr. W. A. Xanten Escamilo, a toreador..... Mr. Otto Rathjens Frasquita..... Friends of Carmen..... Miss Margot Reimers Mercedes..... Miss Henrietta Dreyer Michaela, a peasant girl..... Mrs. Annie Albu Carmen, a Gypsy..... Mrs. Thea Dorri Mr. Hammerstein had hard luck, for his English tenor, Mr. Lely, proved a great disappointment, though it may be argued in his favor that he was suffering from a severe cold. The "Toreador" sung without spirit, and the "Carmen" was amateurish. The chorus again distinguished itself by its bad singing; but the orchestra was in better form, thanks to Mr. Neuendorff.

At the Saturday matinee "Carmen" was given, with Mr. Clarke as "Don Jose." Saturday evening Balfe's popular "Bohemian Girl" was sung, with several changes in the cast as announced on the program:

Count Arnheim, Governor of Pressburg.....	Mr. Graham Florestein, his nephew.....
Thaddeus, a proscribed Pole.....	Mr. Wm. A. Xanten
Devilshoof, chief of Gypsies.....	Mr. Payne Clarke
Captain of the Guard.....	Mr. Bowman Ralston
Arline, daughter of the count.....	Mr. Joseph Witt
Buda, her attendant.....	Miss Januschowsky
Queen of the Gypsies.....	Miss Isabel Alton
	Miss Henrietta Dreyer

The performance calls for no particular comment. It was fairly good. Januschowsky was a vivacious "Arline." Mr. Clarke was worn out from the matinee performance. Miss Dreyer sang with intelligence. Mr. Liesegang conducted. The houses so far have not been very good. Mr. Hammerstein should give us better singers. Simply because his operas are sung in the vernacular is no reason why they should not be criticised. THE MUSICAL COURIER wishes him all the success possible, but bids him remember that New York has had opera in English before, and sung by admirable artists. We long for opera in English, but opera well sung. Thus far it has not been well sung at the Manhattan Opera House. We hope Mr. Hammer-

stein will not become discouraged at the failure of last week, but seek to remedy the failure by engaging better artists. Last Monday night "Bohemian Girl" was sung again. To-night "Rigoletto" will be given. Friday, "Fidelio." Saturday matinee, "Bohemian Girl," and Saturday night, "Trovatore." There was no concert last Sunday night for several reasons.

Musical Items.

W. J. D. Leavitt Dead.—W. J. D. Leavitt, who died in Cambridge Mass., Sunday, was one of the most versatile of our native musicians. He was born in Boston on June 28, 1841, and began his studies at an early age under teachers at home and continued them in Europe. On his return to the United States he was, from 1865 to 1870, principal of a conservatory at Oneida, N. Y. He then went to Boston, where he remained and pursued his profession of organist and teacher. His compositions included a wide range of forms and styles.

Callers.—Miss Alice Mandelick, Miss Emma L. Heckle, the soprano; José Vianna da Motta, Gonzalo Nuñez, W. Elliot Haslam, Ad. Neuendorff and Otto Hackh were callers at this office last week.

The Casino.—It was reported on the Rialto yesterday that J. C. Duff is to put one of Mascagni's operas into the Casino at the close of the "Fencing Master." Rudolph Aronson said that the matter had not been fully decided upon. The negotiations are now pending, he said.

Mr. Da Motta Will Go to Germany.—Mr. Juan Da Motta, the talented young Portuguese pianist, sails for Germany February 7. He will play in a concert at Magdeburg, March 8, a new concerto by Fritz Kauffman in C minor. After a short sojourn in Germany Mr. Da Motta will go to Lisbon, his native city.

Sibyl Sanderson.—Nice, January 30, 1893.—Sibyl Sanderson scored a success at the opera house here on the occasion of her appearance in "Romeo et Juliette." Her costumes were exquisite and her voice in excellent form. She was well supported and applauded from first to last with several recalls.

"Faust" in Brooklyn.—"Faust" was given by the pupils of the National Conservatory at the Brooklyn Academy of Music last Monday night. The performance was a smooth and most creditable one, the principals being Misses Della Berry, Mildred Goldberg, Berthold Barron, Wilford Watters and John C. Dempsey. Gustav Hinrichs conducted and the stage was under the management of Victor Capoul. The audience was large and enthusiastic.

Late Opera House News.—The stockholders of the Metropolitan Opera House Company held a meeting yesterday in the directors' room of the Mutual Life Insurance Company building to take action for the protection of their interests at the approaching sale of the property at auction on February 14.

A majority of the stockholders were present and Commodore Gerry presided. A statement of the company's financial condition was read. It had already been sent to every stockholder and was printed in the "Herald." It showed the debts of the company to be in the aggregate \$1,459,867.55, exclusive of the taxes for 1892, which are unpaid. According to the estimates it would require between \$160,000 and \$250,000 to make good the damage done by the fire.

President Roosevelt's statement called attention to the fact that any one who purchased the property for the \$1,500,000 of its debts would get the opera house for \$1,000,000 less than it cost the present stockholders. There are seventy-two of these, each holding \$18,500 of the stock, par value, or 185 shares.

The sentiment of the meeting was unanimously in favor of buying in the opera house property, reorganizing the company, rebuilding the house and reviving the performances. The only question discussed was the best means of accomplishing this object.

The plan of Henry Warren was first taken up. It suggests that twenty stockholders join in raising \$1,000,000, buy in the property at the auction and raise the rest of the money by issuing bonds.

Henry Clews offered a resolution that the chairman appoint a committee of three to confer, personally or by correspondence, with all the stockholders, with a view of getting as many as possible to join in the purchase of the opera house property, providing at least thirty-four stockholders join in the agreement, the committee to be authorized to buy in the property if the purchase can be made for \$1,750,000.

This plan, which was offered as an amendment to Mr. Warren's plan, was adopted, and Henry Clews, J. Pierpont Morgan and Charles Lanier were appointed the committee called for, with the understanding that if thirty-four stockholders cannot be got to join, then Mr. Warren's proposition, which requires the co-operation of only twenty, is to be carried out.—"Herald."

Sousa at Manhattan.—Sousa's New Band will begin a nine months' tour in New York on Easter Sunday—to be continued until its season at the Chicago Exposition begins. From July 31 until September 4 it plays at Manhattan Beach—the old Gilmore stamping ground; from September 6 to October 21 it plays in the St. Louis Exposition, and from there it makes a prolonged Californian tour—in all, at least a nine months' engagement for its accomplished musicians.

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NEW YORK, WEDNESDAY, FEBRUARY 1, 1893.

PRESIDENT DUFFY, of the Schubert Piano Company, has returned from a trip that was made partly for business and partly to recuperate his health, which has of late been feeling the tremendous strain he is under in conducting his wide reaching business affairs. He is much better, and the Schubert piano is much better, so all is well in the big Harlem factory.

JANUARY trade has been very satisfactory with most of the Boston houses. Ivers & Pond had the heaviest January trade the house ever placed upon its records, and there is no apparent falling off of the demand for the fancy wood, high priced styles. Notwithstanding the labor trouble the factory is in complete running order, and there is no interruption of shipments.

MR. OTTO BRAUMULLER, the head of the Braumuller Company, has left town to be absent for some time. The way of his route is not given out for publication, but it is a safe venture that it shall be a pleasure to publish the results of his operations before many days have passed. He has some big deals well in hand, and the Braumuller is already assured of a representation in 1893 such as it has never enjoyed before, successful though it has been,

1892 was the greatest business year ever known in the history of Behning & Sons, and under the careful guidance of Mr. Henry Behning, Jr., a still more prosperous one is almost assured for 1893. Mr. Albert Behning left last week for a business trip of six weeks' duration, which will take him through the entire West, Northwest and South.

THE new building of the New England Piano Company, 200 Tremont street, Boston, will constitute a five story piano warehouse. The whole building, with the exception of one floor, to be used for office purposes, will be filled with pianos, and rapid elevators will carry customers to any floor. The whole scheme is just like Thomas F. Scanlan—that is, broad gauge. The finishing touches are now being applied and the establishment will be in running order this month.

It would be foolish to contend that other Pianos have not very good, excellent features; but every good feature in any Piano is, in a higher development, represented in the

139-155 E. 14th St.,
New York.
Wabash Ave. and
Jackson Street,
Chicago.
308-314 Post Street,
San Francisco.

SOHMER

THIS constitutes one of the most effective advertisements we have recently come across in the secular press. It is high toned in contents and its typographical character is in conformity with its tone.

THERE are no doubts, if ever there were any, of the success of the new enterprise of the Emerson Piano Company at Chicago. The branch house there will be a rendezvous of the best Western trade elements, and in it will be seen at all times a complete assortment of the latest designs of the various styles of Emerson pianos. In point of elaborate design and attractiveness the Emerson cases are far ahead of the average uprights made. The variety of veneers used gives the company an assortment which cannot be duplicated.

IN a little circular at hand Messrs. W. J. Dyer & Brother, of St. Paul and Minneapolis, ask the pertinent question: "Does Experience Count?" and they answer the query themselves by the simple statement that they have been in the music business for more than 20 years, and say that in that time they have gained a daily experience which qualifies them to cater to the wants of musical persons in a way unequalled by any other firm in the Northwest. They tell only a few facts of their business and modestly refrain from stating that their experience has placed them at the very head of musical merchandisers in a vast section of country throughout which the word "Dyer" is almost synonymous with the word sound.

THE large uprights of Brown & Simpson, Worcester, will all have the Grand Fallboard hereafter in addition to other case improvements. January has opened up brilliantly with this house, the booked orders to Saturday last (January 28) having been \$5 up to noon. They will run over 100 for the month. This is evidence of the substantial influence of the piano with the trade and the particular dealers who are handling it with energy. The Brown & Simpson piano is as thoroughly established as a trade mark as any, and its purposes for 1893 will prove that there is money in it for dealers who can also add local reputation by handling the piano properly.

THEY have a rapid, certain way of doing things "out West" that calls for our admiration. Our Portland, Ore., correspondent tells us, in a letter to be found elsewhere, of the action taken by the trade there in the matter of commissions. It will be recalled that the question was first agitated in these

columns, and that it was upon the backing that the Oregon dealers received by the publication of letters from every important piano man in the country that they acted in so positive a manner. The idea of bringing the matter before the State Legislature, as insurance commissions are brought, also originated with THE MUSICAL COURIER, and we await the result with confidence that the whole trade will be deeply interested and look to this paper for its information as to the results of the action of the Oregon dealers.

THE piano to be made at Faribault, Minn., where two piano workmen of the name of Schimmell and Nelson (the former a German who is a recent arrival and cannot speak the English language) have enlisted capital, is not to have strings, but steel bars. There is no local option at Faribault, and this may account for the new departure. These steel bars will last much longer than wooden, or stone, or marble bars, but the Faribault system is now so well known that further reference might become superfluous—specially fluous. Brother Thomas will write an elaborate text on the dip of the keys in these steel bar pianos, and the flow of melody that will vibrate in sympathy with the zephyrs as they blow through his semi-rootless locks. The composition will be played at the World's Fair in one of the booths just outside the grounds, and as the admission will only be 5 cents and Thomas will have a pass, he will be found there most of the time immediately next to the learned pig.

Another advantage connected with these steel bars is their use after the sale of the same as old junk. They can be put up in front of cells in county jails in such distances apart as to admit the outside air from getting in, but prevent the inside heir from getting out. This should be added to the warranty in order to protect the instalment purchaser who has no money to buy pie, but insists on purchasing a piano for nothing down and nothing a month, payments weekly.

As the piano never gets out of tune it will do away with fraud tuners who are going about the land injuring pianos more than ever by tuning the strings. As there will be no further use for tuners there will be no further use for pianos that require tuning. A piano that must have a tuner with it all the time is of no use anyhow unless you marry the tuner. The steel bars that take the place of the wire will not require an iron plate because they will hold the case in position all by themselves, as the tension is intentionally concentrated on these bars. The corners of the bars will be the favored places to tune up.

S. C. Clark & Co.

Detroit.

SOME time ago we announced the opening of the new Detroit firm of S. C. Clark & Co., who will represent in that city the line of Smith & Nixon, of Cincinnati. In referring to them the Detroit "Journal" says:

Detroit has a new piano wareroom, that of S. C. Clark & Co., successors to the late Harry R. Williams. The members of the firm are S. C. Clark, J. J. Bruce and E. E. Long, all of whom are now residents of Cincinnati, but will remove to Detroit as soon as present business arrangements can be terminated. Mr. Clark is at present general manager there for a sewing machine company.

Mr. Bruce, although not now actively engaged in business, was formerly one of the best known commercial men in that city, and Mr. Long has been in the piano and general musical merchandise business for many years. The concern will be amply backed, not only with their own, but by outside capital, and they will be prepared to furnish any piano asked for on the shortest possible notice.

They will, however, only carry in stock the Steinway, which will be their leader, the Gildemeester & Kroeger, Wissner, Stuyvesant and Shaeffer. The business will be confined exclusively to pianos, one feature of which will be that no canvassers will be employed. The manager will be S. Ostrander, formerly manager of an extensive music house at Washington, D. C.

Only one of Mr. Williams' former salesmen, Mr. Thompson, will be retained. The business will be opened February 1, with an excellent musical program, to which all music lovers will be invited.

The Steinway piano was formerly controlled in Detroit by the C. J. Whitney Company, who now have the Hallet & Davis as a leader.



CHASE BROS. PIANO CO.,

MANUFACTURERS OF

Grand and Upright Pianos.

MUSKEGON, MICH. GRAND RAPIDS, MICH. CHICAGO, ILL.

NEW ENGLAND PIANOS

LIVE WORKING AGENTS WANTED.
SEND FOR CATALOGUE. MAILED FREE.LARGEST PRODUCING PIANO FACTORIES IN THE WORLD.
MANUFACTURING THE ENTIRE PIANO.

Dealers looking for a first-class Piano that will yield a legitimate profit and give perfect satisfaction will be amply repaid by a careful investigation.

NEW ENGLAND PIANO CO., 32 GEORGE STREET,
BOSTON.
Warerooms, 157 Tremont St., Boston—98 Fifth Ave., New York.

262 and 264 Wabash Avenue, CHICAGO, ILL.

STERLING

UPRIGHTS IN LATEST STYLES



AND BEAUTIFUL DESIGNS.

EVERY DEALER SHOULD EXAMINE THESE PIANOS AND GET PRICES.

THE STERLING CO.

FACTORIES AT DERBY, CONN.



HIGH GRADE MEHLIN PIANOS.

Are the most Perfect, Elegant, Durable and Finest
Toned Pianos in the World. Containing more
Valuable Improvements than all others.— MANUFACTURED BY THE —
CENTURY PIANO COMPANY.MINNEAPOLIS FACTORY:
Cor. Main, Bank and Prince Streets.MINNEAPOLIS OFFICES AND WAREROOMS:
CENTURY HALL, cor. Fourth St. and First Ave. South.NEW YORK FACTORY, WAREROOMS AND OFFICES:
461, 463, 465, 467 WEST FORTIETH STREET, cor. 10th Avenue.

WEGMAN & CO., Piano Manufacturers.

ALL our Instruments contain the full Iron Frame with the Patent Tuning Pin. The
greatest invention of the age; any radical changes in the climate, heat or dampness
cannot affect the standing in tune of our instruments and therefore we challenge the world
that ours will excel any other.

AUBURN, N. Y.

THE VOCALION ORGAN.

The Most Important and Beautiful Invention in the Musical
World of the Nineteenth Century.The Music Trade and Profession are invited to hear and inspect this charming instrument
as now manufactured at WORCESTER, MASS.

FOR CATALOGUES AND PRICES ADDRESS

THE MASON & RISCH VOCALION CO. (Limited),
WORCESTER, MASS.NEW YORK WAREROOMS: 10 E. 16th St., J. W. CURRIER, Manager. CHICAGO WAREROOMS:
LYON, POTTER & CO., 174 Wabash Ave

ROBT. M. WEBB. CLOTH, FELT AND PUNCHINGS.

PAPER PIANO COVERS—Pat'd March, 1892.

190 Third Avenue, New York.

Factory: Brooklyn, L. I.

WOODWARD & BROWN PIANO CO.

MANUFACTURES
HIGH
GRADE
PIANOS

BOSTON, MASS.

VALUE OF WARRANTY.

What It Means.

THE PROPER POSITION OF PIANO FIRMS.

THE MUSICAL COURIER of September 21, 1892, published the following item in reference to a piano damaged in a railroad accident:

Some of the petty annoyances of trade are illustrated in a case of the M. Steinert & Sons Company, of Boston. They boxed and shipped a Style F Steinway piano via the Fitchburg Railroad, and an accident taking place the piano was damaged on the side, the cheek and the truss. When they were requested to send for it they found it without its packing box, which had been destroyed. Everyone in the business knows what it signifies when a new piano has its side torn up and its woodwork injured. The instrument is not apt to be classed as new after it has been repaired, and the manufacturer's warranty is invalidated. The company asked the M. Steinert company to present its claims, which were found to be \$250. The Fitchburg company offered \$25, and a suit at law resulted.

The following is the itemized bill sent by the M. Steinert & Sons Company to the Fitchburg Railroad Company:

(Copy of Original Bill.)

STEINERT HALL, Boston, June 30, 1892.
FITCHBURG RAILROAD COMPANY,
Bought of M. STEINERT & SONS COMPANY.
Damage on Steinway & Sons upright piano
shipped to Rutland, Vt., May 31, 1892.. \$250.00
Moving to packing room..... 2.50
One box..... 2.00
Boxing and moving to railroad depot..... 4.50
Moving from freight house to store..... 2.50
\$261.50

A demand for additional analysis came from the general freight agent of the road in the following letter:

FITCHBURG RAILROAD COMPANY, HOOSAC TUNNEL ROUTE,
Office of General Freight Agent,
BOSTON, Mass., June 24, 1892.
Messrs. M. Steinert & Sons, No. 26 Baylston street, Boston:
GENTLEMEN—I have your bill of June 30 for alleged damage of \$250 to a Steinway & Sons piano, shipped by Fitchburg road May 31, consigned Rutland, Vt. Please send at once analytical statement of the damage for which you assess this sum of \$250. We want to know in every particular what parts were damaged.

Yours truly, A. S. CRANE, G. F. A.

The Steinert Company replied in the following letter:

BOSTON, Mass., June 25, 1892.
A. S. Crane, General Freight Agent F. R. R. Co.:
DEAR SIR—Your favor of the 24th came duly to hand, and in reply to your inquiry we beg to state that the damage done to the Steinway & Sons upright piano in question, which was shipped via your railroad to Rutland, Vt., has depreciated the value of that instrument \$250.

We are unable to give an analytical statement, if we understand the phrase. Our instrument is worth in our opinion \$250 less than the day we shipped it, and we would be ready to dispose of it at that discount to anyone.

The injury makes it a second hand piano, and as such we must regard it in case we keep or sell it.
Yours very sincerely,
M. STEINERT & SONS COMPANY,
Per Alexander Steinert.

Great patience characterized the conduct of the Steinert house, who waited until September 9, when they wrote:

BOSTON, Mass., September 9, 1892.
Mr. A. S. Crane, G. F. A., Fitchburg Railroad, Boston:
DEAR SIR—We have written you repeatedly in reference to our claim for damage done to the piano shipped by us to Rutland, Vt., but have received no satisfactory reply. Unless we hear from you in a day or two we shall be obliged to place the matter in the hands of our attorney. Respectfully yours,
M. STEINERT & SONS COMPANY,
K.

To this note Mr. Crane finally replied, referring the matter to higher authority, as follows:

FITCHBURG RAILROAD COMPANY, HOOSAC TUNNEL ROUTE,
Office of General Freight Agent,
BOSTON, Mass., September 15, 1892.

Messrs. Steinert & Sons Company, Boston, Mass.:
GENTLEMEN—I have yours of the 9th in regard to your claim for damage on piano shipped to Rutland, Vt., and note that on account

of the unsatisfactory replies you are disposed to place this matter with your attorney. I will refer the papers in the claim to our general counsel, Mr. Geo. A. Torrey, who will protect this company's interest in the adjustment. Your truly,
A. S. CRANE, G. F. A.

Finally, an offer came to the attorneys of the Steinert house, in which the legal adviser of the railroad company appears as a judge of piano making:

FITCHBURG RAILROAD COMPANY, HOOSAC TUNNEL ROUTE,
Law Department, 17 State Street, Geo. A. Torrey, General Counsel.

BOSTON, October 17, 1892.

Maxwell & Hudson, Esqs., 27 School street, Boston, Mass.:
GENTLEMEN—I have again conferred with the freight department in regard to the claim of M. Steinert & Sons. While I do not care to make any offer, I am inclined to think that, rather than have any controversy about it, we would pay one hundred dollars (\$100), which, I think, would more than make good the actual damage to your piano. Very truly yours,
GEO. A. TORREY,
General Counsel.

The M. Steinert & Sons Company, of course, could not take any offer into consideration, but proposed arbitration, which was accepted, and Colonel Wm. Moore, of the Everett Piano Company, was selected by them as their arbitrator. The company selected another Boston piano maker, as is seen in this letter:

FITCHBURG RAILROAD COMPANY, HOOSAC TUNNEL ROUTE,
Law Department, 17 State Street, Geo. A. Torrey, General Counsel.

BOSTON, December 10, 1892.

Maxwell & Hudson, Esqs., 27 School street, Boston:
GENTLEMEN—I am in receipt of your favor of the 16th inst. concerning the claim of Steinert & Sons Company. I have selected Mr. E. L. Needham, of Needham & Bailey, as our representative.

If you are agreeable I will notify him to communicate with Mr. Moore and arrange for examining the piano. Very truly yours,
GEO. A. TORREY,
General Counsel.

Finding of the Arbitrators.

BOSTON, December 28, 1892.

George A. Torrey, Esq., Attorney for Fitchburg Railroad Company.

We, F. L. Needham and William Moore, appointed by the Fitchburg Railroad Company and the M. Steinert & Sons Company, to adjust the damage on Steinway & Sons upright piano No. 72,229, damaged in transit from Boston to Rutland, Vt., award to the M. Steinert & Sons Company for said damage two hundred and seventy-five (\$275) dollars.

F. L. NEEDHAM,
WILLIAM MOORE.

Witnessed by A. M. HUME.

After this decision it might readily be concluded that the matter had reached its adjustment, but it appears that the legal advisor of the railroad again set himself up as a judge of piano construction, even as against two practical piano men, and after they had decided that the damages amounted to \$275, he concluded that they were not \$100 as he first said, but \$40 this time, and he addressed a letter to Steinway & Sons on the subject.

FITCHBURG RAILROAD COMPANY, HOOSAC TUNNEL ROUTE,
Law Department, 17 State Street, Geo. A. Torrey, General Counsel
BOSTON, January 16, 1893.

Messrs. Steinway & Sons, New York City, N. Y.:

GENTLEMEN—M. Steinert & Sons Company shipped a piano of your manufacture over the Fitchburg Railroad, and it met with a slight accident. The piano could have been put in as good condition as it was originally for a sum not exceeding \$40. Steinert & Sons, however, claim \$250 damages, on the ground that it is the invariable custom of your firm to withdraw its guarantee on a piano whenever it has been through an accident, no matter how slight.

The claim was referred to referees, who decided against us, and awarded that we should pay \$275 damages, and upon payment of this sum Steinert & Sons insist.

If it be a fact that on account of your invariable custom of withdrawing your guarantee from an instrument entirely irrespective of the accident, or whether the instrument is badly injured or not, or, in other words, if we inflict \$10 damage upon one of your pianos, we may be liable to pay \$275 for this damage, it will be necessary for us to raise the tariff upon Steinway & Sons' pianos in order to cover this risk.

Upon consultation with our freight department we determined at first to do so, charging four or five times the regular rate upon Steinway & Sons' pianos, on account of the increased risks which we run in transporting them. Before issuing the order, however, it occurred to me that it was proper for me to inquire of you if the fact is true, as represented by Steinert & Sons, viz., that the market value of a piano of your make is decreased \$275 by a \$40 injury, upon the ground that you arbitrarily withdraw your guarantee in such cases.

As the conduct of Steinert & Sons has not been such as to inspire our confidence in any respect, I preferred to inquire the facts in regard to this matter before advising the freight department to issue the order.

One thing is certain, we can no longer transport your pianos at present rates if we take such extraordinary risks. We cannot afford to pay seven times the amount of damage occurring from an accident on account of our methods of doing business without being proportionately compensated in the way of freight tariff.

An early reply will oblige,

Very truly yours,
GEO. A. TORREY,
General Counsel.

Reply of Steinway & Sons.

NEW YORK, January 19, 1893.

Mr. George A. Torrey, General Counsel, Fitchburg Railroad Company, 17 State street.

DEAR SIR—We have received your letter of the 16th inst., and conferred with M. Steinert & Sons Company, of your city, on the subject matter dealt with therein. We find the statement of Messrs.

Steinert to be decidedly at variance with yours. You state that the piano was damaged, but "could have been put in as good condition as it was originally for a sum not exceeding \$40." Messrs. Steinert and the experts appointed by them and yourselves, i. e., the Fitchburg Railroad Company, evidently take a different view of the matter, as they have decided that \$275 is a just claim for the damage sustained by the piano in question. As the experts were piano manufacturers, and, we believe, thoroughly competent to pass an opinion on the subject, and were unbiassed and unprejudiced, and moreover appointed with your knowledge and consent, we feel confident that they have acted in fairness to both parties interested.

We give a guaranty for five years with all new pianos of our make and manufacture, form of which we inclose herewith. If, however, one of our pianos has met with an accident or has been subjected to fire or any other condition, and its commercial and artistic value has been reduced thereby, our warranty is withheld or withdrawn. On the other hand, if one of our pianos has been damaged, but not to any extent to render it totally worthless, and it has again passed through our hands—i. e., has been repaired by us in our factories—we may, after such repairs are completed, again give a warranty on the same instrument. We have not acted and do not propose to act arbitrarily in the withdrawal of our guaranty, but withdraw warranties only when such action is fully warranted by the facts, which we are led to believe is the case in this instance.

Yours respectfully,

STEINWAY & SONS.

This submission to arbitration and subsequent refusal to abide by its verdict is just as curious as the view of the attorney in placing his judgment upon a par and even above that of experts. Consequently his correspondence is interesting. The correspondence of such a lawyer is bound to be interesting, if not from any other point of view than that of a psychological curiosity. He replies to Steinways in this fashion:

FITCHBURG RAILROAD COMPANY,
BOSTON, January 23, 1893.

Messrs. Steinway & Sons, New York, N. Y.:

GENTLEMEN—I am in receipt of your favor of the 16th inst., which was delayed in course of mail.

You say that you find the statement of the Messrs. Steinert to be decidedly at variance with mine. If this were correct it would simply indicate that Messrs. Steinert had not told you the truth; but according to your version it is not so. The statement of Messrs. Steinert does not vary from mine in the minutest particular.

The facts are these, as I stated in my previous letter. The piano was injured to such an extent that a sum less than \$40 would have replaced it in its original condition. This has never been denied by Messrs. Steinert's counsel in his presentation of the case.

On the other hand they claim damages to the amount of \$250 upon the ground that your warrant had been withdrawn because the piano had met with an accident. The referees found their award solely upon that ground, so that so far from there being any contradiction of the facts stated in my first letter, they are simply confirmed, and the supposition upon which we decided to greatly increase our rates upon your piano has been sustained by your letter to me.

These rates will now go in force, and if similar claims are made upon us in behalf of other manufacturers their pianos will at once be included in the increased tariff.

We certainly cannot afford at the present rates to have damage done to goods in transit arbitrarily increased by the action of the owner or manufacturer of the goods. Very truly yours,
GEO. A. TORREY, General Counsel.

The correspondence then continues between the counsel of the Railroad Company and the counsel of M. Steinert & Sons Company:

FITCHBURG RAILROAD COMPANY, HOOSAC TUNNEL ROUTE,
Law Department, 17 State Street, Geo. A. Torrey, General Counsel.
BOSTON, January 23, 1893.

Maxwell & Hudson, Esqs., 27 School street, Boston:

GENTLEMEN—In reply to your favor of the 21st inst., I will state that I feel bound in honor to pay the award of referees so far as it is covered by the argument of submission.

What I agreed to submit was the claim of Steinert & Sons, viz., \$250. When the referees went outside of that they were going beyond the power conferred upon them, but under the circumstances I should not have considered it strange if they had awarded two or three times as much as they did.

We are about to raise the tariff on Steinway & Sons pianos and others where the dealers act in this manner, in order to cover the extraordinary risk assumed in transit.

If you will accept the sum of \$250 and give a release, I will send you a check for that amount, which will give your clients a clean profit of \$300, less counsel fees charged by you, and I have no doubt whatever that this identical piano will be sold with the warranty of Steinway & Sons still upon it.

Very truly yours,
GEO. A. TORREY,
General Counsel.

BOSTON, January 24, 1893.

Geo. A. Torrey, Esq.:

DEAR SIR—Yours of the 23d offering us \$250 in settlement of claim of M. Steinert & Sons Company, duly received. We cannot accept it, and see no reason why you should hesitate to pay us the amount awarded by the referees. The original bill made out by Steinerts was not \$250, as we remember it, but \$261.50. The offer of \$250 was made as a compromise; and the longer the piano remained unsold, the less valuable it became, for its number would suggest to a purchaser that it had not been sold because it was unsalable.

The referees were not confined to any sum whatever, and if they agreed upon \$275 with the understanding that either could call in a third person to assist them in the appraisal, we should not be asked to discount the amount of their award. Your statement that you would not have been surprised if they had made the damage "two or three times as much as they did" we consider more humorous than sincere; and our personal acquaintance with the firm of M. Steinert & Sons, suggests to us that we would have been very much surprised if the award had not been practically the same amount as they claimed they were damaged.

We do not think you ought to ask us under these circumstances to influence our clients to take less than the amount of the award, especially after a correspondence you had with Steinway & Sons, of New York, which of course reflected upon the M. Steinert & Sons Company, and precludes our influencing them to take less than the award. We have no doubt that you were justified in being indignant at your referee, but we do not see how you can find any fault with this settlement under our agreement to submit the claim to

referees. We respectfully request that you send us a check for \$275, and oblige, yours very truly,
MAXWELL & HUDSON.

The money was paid last Friday, as M. Steinert & Sons agreed upon with the company and that is in accordance with the decision of the arbitrators.

It is now understood that the company will enforce its threat to advance its rates, but will that prevent it from keeping a settlement of a damage case hanging five or eight months? It took over eight months for the Steinerts to get their settlement from this company.

KIMBALL AND THE EXPOSITION.

THE Chicago Columbian Exposition has given to New York piano manufacturers considerable food for agitated thought, and several secret conferences have already taken place among piano manufacturers looking toward a concerted movement for the withdrawal of all the pianos of those who can be induced to join the movement. The Association here will probably have a lively meeting on the subject this month, but there is no homogeneity of feeling on the subject, and there is on the other hand universal distrust. It is this very feeling of distrust (a feeling natural to competitors) that prevents great results from obtaining from such an organization, which finds this spirit relieved and its depressed fear modified by such action as a discussion of an annual dinner.

From a real solid, hard, common sense view there is no reason for an annual dinner at all, except that it offers an excuse for existence. If there were a number of periodical dinners, such as the Chicago Association celebrates, by means of which the members and invited guests have frequent opportunities for social intercourse, some good could result; but one dinner a year, formal and deliberate, carefully prepared, outlined for definite purposes unknown and unsuspected by the majority of the Association and its guests—such a dinner, while it gives the Association an outlet for suppressed feelings, can have no permanent effects. *Vide* all the past New York piano trade dinners; they have produced no positive effects.

But to return to the World's Fair. If, as generally supposed, the Kimball house is to get nearly all there is to get and of particular value to Kimball more than to anyone else; if from local causes and because of sectional and municipal reasons, a Chicago piano and organ house is to be specially distinguished—there can be no gain in withdrawing as an Association, whereas INDIVIDUAL RETREAT could be made a most effective means of advertising. There is a great deal in the action of individual firms who might withdraw from the World's Fair, as some already have withdrawn, whereas the action of an Association would be utilized at once as an advertisement for the firm that is supposed to represent the cause of action.

The New York Association will discuss and may appoint a committee and this, that and the other, but it will never recommend a withdrawal of the exhibits of its members, and there are some members of the Association who would prefer to resign from it rather than withdraw their exhibits.

The sincerity of some of those who are proposing withdrawal is also very much suspected; they are said to be controlled by unfathomable motives and their propositions are carefully scanned. It must always be remembered that the Association consists of competitors, and competitors are, by nature, not a confiding federation. The Association will consequently not act successfully in this matter.

This is a disadvantage to Kimball, who would naturally be gratified to have a New York Piano Manufacturers' Association take official recognition of the situation, and should Kimball get it it would also prove that the Ziegfeld defection amounted to no loss to him, although it was thought at the time that the shrewd Doctor would seriously embarrass the firm from whose alliance he withdrew.

There is much to be considered by careful and conservative piano and organ manufacturers in this peculiar situation regarding the possibilities of the World's Fair for their line. If there is nothing absolutely definite known about the methods of awards and the general conduct of the exhibits at this date, February 1—only three months before the proposed opening—what is to be expected? We leave it to intelligent minds to conclude whether it is better to exhibit or to withdraw.

—Wm. F. Decker, of Decker Brothers, is on a Western business trip.

A BOOM HITS IT.

Orders for the Shaw Piano.

93 O. K.

EVERY piano man in this country who has any brains knows very well that one of the marvels of the trade of 1892 was the extraordinary development of the Shaw piano, and it was not merely a development of numbers or of quantities, but a development based upon the general admission that the promises of the Shaw piano of 1891 had been kept in 1892, and the artistic standard of the piano maintained and improved by means of experience and a deeper acquaintance with its own possibilities.

We say, every piano man with brains in his caput knows that, and we say, furthermore, that we know that every brainy piano man knows it, for all of them are talking about it. We know it also. We do not propose to mince matters at all. We know from the books, the correspondence and from objective information of which the Shaw Piano Company is not aware, that the company represented in 1892 one of the best discussed piano trade phenomena this country has considered, and that its instrument had secured such a foothold among the high grades that its most envious competitors were forced to admit its claims.

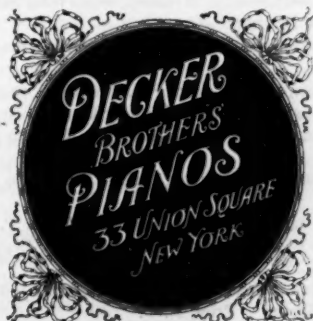
We were prepared to see the Shaw keep up its relative ratio this year and gradually forge ahead on the lines of its energetic evolution, and we would have sampled the case as a repetition of its work in 1892, but the events of this year, of its first month, promise a business in 1893 that will far exceed any kind of logical expectation based upon the experience of former years.

During the first few weeks orders came along in a steady manner sufficient to fill the regular quota of output, but suddenly a larger influx was felt, and on Saturday, January 21, a boom struck the company in the shape of orders for nearly 100 pianos, one order of 60 coming from the Knight-Campbell Company, of Denver, Col. This had hardly been booked when the Southern California Music Company, of Los Angeles, ordered 21 Shaws.

The company had arranged to put out about 20 pianos a week temporarily this year, but this boom drives the factory work into larger figures and will test the mechanical departments of the company to an unexpected degree. But as the new building is prepared for just such contingencies we are sure that there will be no delay in the production of the goods.

The status of the Shaw piano is now such and the demand has grown in such a manner as to make the transactions of 1893 unexpectedly large. It must all the time be remembered and sternly kept in view that the Shaw piano is a high grade, high priced, artistic musical instrument. Its makers were from the outset determined to override certain prejudices in reference to the introduction of artistic pianos at this late day. They have succeeded and they are already enjoying the results of their judgment.

"A LIST of Persons Using Them" is the title of a little pamphlet issued by Lechner & Schoenberger, of Pittsburg, containing the names of hundreds of purchasers of Kranich & Bach pianos who reside in the vicinity of the Smoky City, where the Kranich & Bach has long been a sterling favorite. It is a gratifying showing, and plainly demonstrates



what can be accomplished by a pushing concern that has an opportunity to represent a piano that not only sells readily, but holds its position in a community by its enduring qualities.

THE DOLGE SYSTEM.

TO a certain extent THE MUSICAL COURIER participates in the annual reunions held at Dolgeville, N. Y., by the combined forces of employes and employers from the fact that in these columns, as our annual volumes show, the speeches made by Mr. Alfred Dolge on these occasions have been published for many years past, and the growth of the subject has been coincident with the growth of this paper. For about a dozen years past the accounts of the Dolgeville Reunions have always occupied a prominent place in the issue of the paper following the event, but we doubt if ever before a more candid and fearless speech from the same source has been published by us, although all of them have been characterized by a frankness of tone sometimes considered excessive by us.

As Mr. Dolge gets older the addresses assume the quality of authority, or, as Mallock says, they are endowed with a kind of unconscious self confidence. There is no more hesitancy in the approach of the subject; no seeking for allegorical coloring; no perfunctory introductions; no doubt of the truth of his theories. This latest speech, although drifting into the immediate economical situation, with its unquestionable temporary uncertainty, is a direct exposition of a series of facts and conditions indorsed by figures and statements that are bound to attract more attention than ever before to the Dolgeville System of Earning Sharing, the title finally arrived at by Mr. Dolge for the economical apparatus he has evolved and handled so successfully.

Falling under the head originally of the European Profit Sharing plan, Mr. Dolge years ago discovered that this appellation was a misnomer for his particular system, in that the workman had no share at all in the profits *per se*. As sharers in profit they must necessarily and logically have been sharers of losses, and this was not the Dolge theory. He then applied to it the title of Distribution of Earnings, but this again was wide of the mark, for it was not a Distribution to which the workman was entitled; he was entitled to something anterior to Distribution; he was entitled to Earning. At last the proper name is found, and it will no doubt become the generic title of the Dolge System wherever it may hereafter be applied.

As the speech, published in this issue, shows, the Earning Sharing for 1892 represents the great total of \$16,363.07, and this sum added to the former payments brings the grand total up to the eloquent figures of \$197,790.09, or nearly \$200,000 paid out to the Dolgeville workmen by their own plants, in which they made their yearly livelihood.

Imagine the Dolge system applied to the industrial scheme of New York State on the basis of a similar development! It is a dream for an economist, and we leave it to such an one, with figures and statistics at hand, to work it out. We may say here that all the space necessary for a thorough exposition of this idea will be granted in these columns to make public the results.

Coming directly to the development of Dolgeville, Mr. Dolge tells us that the remarkable weekly published there—the "Dolgeville Herald"—already employing quite a number of people, requires an additional building and a larger force for its increasing business; that a large Piano factory has just been completed; also a Woolen Mill, a Wire Mill and other smaller factory buildings and that the Hall of the Reunions will be transformed into a factory. There are also other plans maturing, and these together with the great Dolge factories will rapidly increase the place, now directly connected by its own railroad with the outside world.

While not giving any glowing promises or offering any optimistic plums to the people of that remarkable community, Mr. Dolge this year finally proves the premises of his plan and thereby offers a great stimulus to investigators of economical problems, as well as to all who are joining him in the future of Dolgeville.

—C. F. Seitz, of Circleville, Ohio, is negotiating for a large piece of property in that town, to which he proposes to move his music store.

—The Bridgeport Organ Company has brought suit against J. R. Benjamin, of Winsted, to recover \$175. The company sent three organs to Mr. Benjamin on sale. He disposed of them and failed to settle.

A SALESMAN'S REVOLUTION.

THE memory of the oldest piano man cannot recall the day or times when so many and sudden changes among the salesmen in the piano trade in this city took place as characterize the movements in these forces since the close of last year.

Kraemer went from Steinway's to Kranich & Bach. White left Hazelton and has an important move on hand. Howard went from the New England Piano Company to J. & C. Fischer. Holden went from Shoninger's to Chickering's. Sturtevant and Kammer from Chickering's to Steinway's. Woodford from Hallet & Davis to N. Stetson & Co., Philadelphia. King from Weber to Chickering. Brown from A. B. Chase to Chickering. Collet, Bacon and McEwen, who got through at Chickering's, are still to be heard from, and so is Richards, who completed a six years' term at Newby & Evans.

In other cities the new year also shows up "shake-ups." Northrop went from Kimball in Chicago to the new Emerson house in Chicago. Crane from Chicago Cottage to Kimball. Hyde from Behr Brothers & Co. to Smith & Nixon, Cincinnati. Devereaux from Lyon, Potter & Co., Chicago, to Smith & Nixon, Cincinnati. Ostrander from Metzertott in Washington to S. E. Clarke & Co., Detroit. Moore returned to the Loring & Blake Company, Worcester. White left Mason & Hamlin. Chandler W. Smith went from Mason & Hamlin's to go into business on his own account. Otis left C. S. Norris & Co. to go into business for himself.

But these changes are by no means the end of the Salesman's Revolution, for there are numbers of other changes already as good as gazetted and others *in petto*. Several competent traveling men are needed, and they will be gotten before a short while, and in a dozen important retail piano warerooms here and in other large cities the vacancies are about to be filled. When the changes are all completed we shall find that the new order of things virtually amounts to a Salesman's Revolution.

Some of the men must metamorphose themselves in their new places and others will feel like at home, although all will claim as much now—in these young days, when the new broom, sweeping satisfactorily, has not gotten down to real, rough work.

There has been some suggestion offered to organize a Salesman's Protective Association, by means of which all salesmen become at once aware of any offer made to any one salesman on the part of a house. This is done to keep up the salaries and prevent weakening. One of the young men offered us the By-Laws of the proposed Protective Association. They read as follows:

By-Laws.

I.

This Association shall be called the Piano, Organ, Music and Supply Salesman as well as Traveling Men's Protective Association of New York and Vicinity. (The Vicinity is brought in to cover Ascher, who is working on time limit, with commission and a percentage on rents, at one of Smith's 42 Brooklyn branch rooms.)

II.

It shall be the object of this Association to stand by itself and protect each and every man or woman employé in every shape (not the shape of the woman, but the shape of the protection), and everyone shall feel it his duty to do all he can to get a new place for each salesman who believes he is not getting sufficient salary or other good things.

III.

Every salesman in good standing, who is not out of position, can join this Association if he wants to do so, but must guarantee that he is not influenced by his firm to take the step.

IV.

Every man who is out of a place and who believes that he is a capable and honest piano, organ or general music trade salesman, and who is not already a member, cannot become a member until he has a place, because the initiation fees and first dues must be paid in advance.

V.

Whenever a member loses a place through some fault not his own he will report to the Committee on Place and his notice will be filed, showing why he left or was left. A list of openings is constantly kept on hand by the committee, which will meet in session to ascertain which opening the applicant would be most likely to fill best. He is then provided with a list of such openings, and if he cannot fill any he will be kept on the Reserve List.

VI.

Each member will notify the Executive Committee when his salary is raised, and a general meeting of the Association will be called immediately whenever such an event transpires. A member who neglects to notify the Executive Committee of the raise will be fined a sum consti-

tuting double the amount of the raise. The general meetings that take place when members of the Association get raises are held in public resorts selected by the Resort Committee and speeches will be made in the nature of speeches at Experience Meetings.

VII.

If the salary of a member is reduced by his firm he shall report to the Committee on Condolence, which must at once inquire whether there is anyone left in the association who would be willing to work for still less, and he must immediately be discouraged if possible.

VIII.

The Committee on Salaries must keep a list of salaries and become acquainted with the minimum and maximum salaries of the various houses, and the positions in the same. A record must also be kept of the amount of sales made by each member and the prices he got. This list will constitute the record of the salesmen and will to an extent influence the Committee in assessing each for his contribution toward the annual dinner.

IX.

The Road Committee shall keep a list of the expenses of each member who is on the road for a house, and if a member travels too cheaply he will be reported to the Association, as the dignity of the same must be maintained. Any piano or organ salesman who acts as a tuner will be expelled, and tuners are not eligible to membership unless they resign as tuners. Nothing is more reprehensible than a conflict of duties, and while some tuners make good salesmen and salesmen make good tuners the two occupations should never be merged into one.

X.

A member who voluntarily leaves a firm and accepts an engagement with another firm, and never tells the first firm that he has left, must explain his reasons to the Association to file the same. A member who is dismissed without cause can ascertain the cause by applying to the secretary, who will find it out, probably from his successor.

XI.

Any salesman who voluntarily will ask for a reduction of salary will be compelled to state his reasons in writing for the benefit of other members contemplating a similar step. But this is to be done only provided his firm accepts his proposition for a reduction.

XII.

No salesman who is a member of this Association shall accept a partnership in any house or a business interest, as such a step would immediately lead to a destruction of the Association, which consists only of salesmen and not employers or principles. The constant and tempting offers made nearly daily by piano and organ and music houses to their salesmen to take them in as partners and the many consequent refusals constitute the proudest evidence of the integrity of its members not to sacrifice the Association to temporary advantages.

* * *

There are a great many strong points in these By-Laws, and we learn that they constitute only about one-half of the complete By-Laws and Constitution. The latter is copied from one of the constitutions of the various Piano Makers' and Manufacturers' Associations. There is also one secret By-Law which compels every member to tell to his new firm all about the prices, discounts, rents, probable sales and book contents of the firm he comes from. This By-Law was inserted for the general good of the trade, to keep all the members thoroughly posted and prevent ruinous competition. In periods of such revolutionary changes as the recent ones this is manifestly more interesting than during dull periods. It is thus that the music firms are kept in close communion with each other, the salesmen acting as intermediaries. Customers are thereby also quickly told of the prices of all the other piano and organ makers.

Import Report of Musical Instruments, Etc.

January 24, 1903.

Music, 1 case, from John Schroder to G. W. Sheldon & Co.
String instruments, 9 cases, from John Schroder to G. W. Sheldon & Co.
Pianos, 1 case, from C. B. Richard & Brothers to Martha Busse Abameria.
Stringed instruments, 14 cases, from John Schroder to Wm. Tonk & Brother.
Musical instruments, 2 cases, from Ferd. Krauss to Jas. Rankine.
Harmonicas, 17 cases, from P. Lehrs to Ad. Stacys & Co.
Harmonicas, 1 case, from N. Luchting & Co. to M. Slater.
Harmonicas, 1 case, from N. Luchting & Co. to J. Howard Foote.
Harmonicas, 2 cases, from Julius Rudert to Hermann Sontag.
Strings, 1 case, from Julius Rudert to M. D. T. Co.
Harmonicas, 2 cases, from Julius Rudert, Doring Brothers, Troy, N. Y.
Harmonicas and accordions, 2 cases, from Julius Rudert to Doring Brothe Troy, N. Y.

Violins, 1 case, from Wilh. Loesch & Co. to J. C. Metzger & Co.

Accordions, 7 cases, from J. H. Bachmann to A. E. Benary.

Accordions, 1 case, from Julius Rudert to Geo. Borgfeldt & Co.

Harmonicas, 1 case, from Julius Rudert to Geo. Borgfeldt & Co.

Harmonicas, 1 case, from Julius Rudert to Geo. Borgfeldt & Co.

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Harmonicas, 1 case, from Julius Rudert to Geo. Borgfeldt & Co.

Guitars, 4 cases, from Aug. Bolton to Rudolph Wurlitzer Company, Cincinnati, Ohio.

Catgut, 1 case, from Julius Rudert to Richard Kuy & Co.

Musical instruments, 1 case, from Schmitt & Wildenhayn to Jas. Rankine.

Portland, Ore., Dealers.

At the request of a correspondent we publish herewith a complete list of the piano and organ dealers at Portland, Ore. We understand that they are all members of the local association, which is making such noteworthy efforts to fight the commission evil.

WILEY B. ALLEN & Co., 211-213 FIRST STREET.

Pianos.

Chickering.

Estey.

Krell.

Steck.

Opera.

Schiller.

Shoninger.

W. T. SHANAHAN & Co., 74 THIRD STREET.

Pianos.

Hardman.

Standard.

W. R. McCORMICK, 335 MORRISON STREET.

Pianos.

Knabe.

Haines Brothers.

Bush & Gertz.

Gilbert & Co.

WINTER & HARPER, 271 MORRISON STREET.

Pianos.

Decker Brothers.

Ivers & Pond.

Fischer.

Behr Brothers.

New England.

A. B. Chase.

Blasius.

Clough & Warren.

Mason & Hamlin.

H. SINSHEIMER, 214 FIRST STREET.

Pianos.

Vose & Son.

Keller Brothers.

L. V. MOORE, 305 WASHINGTON STREET.

Pianos.

J. P. Hale.

Kimball.

Hallett & Davis.

T. H. PARROTT, 22 UNION AVENUE.

Pianos.

Wegman.

Wing & Co.

Mozart.

FALLENUS & WISE, 172 TO 174 FIFTH, 293 AND 295 YAMHILL STREETS.

Pianos.

Steinway.

Weber.

Gabler.

Emerson.

Everett.

Pease.

Geo. H. FOSS, 267 WASHINGTON STREET.

Pianos.

Trowbridge.

Sohmer.

Newby & Evans.

Brown & Simpson.

Organs.

Estey.

Earbuff.

Farrand & Votey.

Packard.

Organs.

Estey.

Earbuff.

Farrand & Votey.

Packard.

Organs.

Estey.

Earbuff.

Farrand & Votey.

Packard.

—Albert Weber is West.

CHICKERING

AND THE WORLD'S FAIR.

The House With- draws.

MESSRS. Chickering & Sons, the famous piano manufacturers, of Boston, famous as makers of one of the greatest contemporaneous musical instruments, have withdrawn their proposed exhibit from the Chicago Columbian Exposition, and the space allotted to them may now be distributed among those firms of piano makers who are willing to remain among the exhibitors.

A hint to this effect was published last week in THE MUSICAL COURIER and we at once left for Boston to get the official papers in the case, but Messrs. Chickering & Sons politely refused to make any statement directly referring to it outside of the substantiation of the rumor.

Mr. Foster tells us that the house had certain duties to perform toward itself and its representatives that made it impossible to accept the space and the probable conditions, and he also felt that the spirit of patriotism that was supposed to underlie the world's fair project should be stimulated and not discouraged, and for that reason Messrs. Chickering & Sons had no announcement to make. The firm insisted upon saying absolutely nothing outside of acknowledging the step taken.

This reticence on part of the house leaves the cause of the withdrawal open to discussion and speculation.

The Effect.

There is considerable agitation prevalent here in New York among the piano manufacturers, inside and outside of the Association, on the subject of the Piano Exhibit at the Fair. A preliminary secret meeting was held by a number of prominent piano manufacturers, who discussed the situation prior to the February meeting of the Association, soon to be held.

The result of the conference was, in the main, unsatisfactory, and we predict a similar result from the discussion of the question in the Association, just as the discussion of the World's Fair Committee of the Association, held last Saturday, resulted. Mistrust exists all around, and distrust also, which is much worse.

Individual firms interviewed refused to be quoted as saying anything, and their wishes should be respected, and will be respected so far as this paper is concerned, but a general outline of the feeling may be valuable as a public hint.

It is generally felt as if, with one exception, New York piano manufacturers will not receive a fair treatment; that the World's Fair, being a Chicago enterprise, will inure to the benefit of Chicago manufacturers, and that all the intermediary firms who may exhibit will add only greater lustre to the great prize or prizes to be gained by one or two firms by having their names among the lists of exhibitors; that the larger and more important the list of piano manufacturers exhibiting the greater the contrasting value of the distinction or distinctions.

If such be the true feeling (and so it appears) the retirement of Chickering & Sons from the Exposition must necessarily be a severe blow for what is the value of a first piano prize at an American World's Fair without the CHICKERING PIANO IN COMPETITION? Of course, under such circumstances, anything less than a first prize is not even worth the advertising, and there are a great many piano exhibitors outside of Chicago who will not even get a third prize. And, Messrs. Piano and Organ Manufacturers, much as you may doubt it, *there will be prizes*. But how about their value, now that the great Chickering, the historic Chickering piano, after *after receiving space*, is withdrawn?

Whatever may have been the motive of Messrs.

Chickering & Sons, their withdrawal has the effect of a most terrific blow at the whole piano scheme. It only required this master stroke to make the whole question dubious, and there can be no further jealousy against the Chickering piano as far as the World's Fair is concerned, except the jealousy engendered by Chickering & Sons' exquisite diplomacy.

The Chickering pianos will be seen at the World's Fair grounds, and some of the most elaborate specimens of the house, too. In the Massachusetts Building several grands and uprights in Colonial style will be displayed, and several other State and Official buildings will have Chickering pianos, and Chickering pianos will be heard at concerts, too, on the grounds. As far as the Chickering piano is concerned, it will be properly housed at the Fair, but the firm is now relieved from all the multitudinous cares and anxieties and expenses, &c., associated with an exhibit whose fate is subject to influences that do not apply to the merit of their instruments.

Will Others Follow?

Three large piano concerns are at present debating the advisability of retiring from the world's fair and all three have been discussing the propriety of the step for several weeks. Will they be influenced to do so now, since Chickering & Sons have stepped out?

Two are Boston houses and one is a house intermediary between New York and Chicago, and their conclusions will have a great bearing upon the action of others. Since the retirement of the Chickering house we cannot see much for Boston pianos at the fair; they stand no chance whatever to gain any benefit if they should gain a prize. Several large Boston houses have not even applied for space, having scented this emergency long ago.

It is understood that a diploma and bronze medal will constitute an award, but that the firms receiving them will have the privilege of making a facsimile of the medal in silver or gold at their own expense; hence, if this be true, every one will have a Gold Medal. But notwithstanding this there will be several special distinctions, and after their announcement all the gold medals of all the piano manufacturers will not be worth the cost of the die.

We therefore view the retirement of Chickering & Sons from the exhibit as a most irretrievable damage, and it may discount any and all the prizes that may be secured. The firm will look upon the scramble with dignified equanimity, and after it is all over will occupy a position of impregnable advantage. Other firms who have the gift of prevision may follow suit.

The first prize officially goes to Chicago anyhow. Yet there may be other distinctions, but they may now be discounted by the action of Messrs. Chickering & Sons.

MESSRS. BLASIUS

IT will never do for you to keep a lot of pianos of the various makes sold in Philadelphia in your warerooms for the express purpose of injuring the reputations of these pianos. You have or have had on hand, among others, pianos of the A. B. Chase, the Fischer, the Steinway, the Decker Brothers' make, and all of them in such condition that they were unfair specimens of their respective factories.

We do not charge you with maliciously and intentionally having put them in bad shape, but you know them to be in bad shape, and in such shape you permit them to be displayed to those who are looking about for pianos for the purpose of purchase.

If these charges brought against you are true, you are doing what you never would permit any piano dealer offering or showing a Blasius piano in a similar condition to do without emphatic protest on your part. You know such methods to be abominable and disgraceful.

If you are engaged in practicing them you will find that mere retributive justice will play similar pranks with your own pianos in those sections of the country where you happen to have agents, and with your piano the work on the part of unscrupulous dealers will be very much easier than your work, because your piano is a new product, without the reputation of the pianos mentioned above.

Therefore, gentlemen, give up the scheme of showing competitive instruments in bad condition to piano purchasers. It is not dignified; it is not mercantile; it is not conducive of healthy trade conditions; it is not in accordance with the modern methods of the piano trade.

There is a great deal of money in your piano on its

own bottom, sold as it should be sold; there is no money and no future in your piano if you use it to advertise other pianos, even if they appear in a false garb. Drop it!

ANNUAL MEETINGS.

IN previous issues the reports of several meetings of corporations in the music trade have been published and the subjoined accounts are added as matters of important record.

Carpenter Organ Company.

The Carpenter Organ Company had its annual meeting on January 17 at Brattleboro, Vt., viewed a very satisfactory year's business, and re-elected its old officers as follows: George E. Crowell, president; C. H. Davenport, treasurer; Martin Austin, Jr., secretary, and W. C. Carpenter, manager. These four also constitute the board of directors, and John H. Morse was reappointed superintendent.

Farrand & Votey Organ Company.

DETROIT, January 20, 1893.

Editors Musical Courier:

The stockholders of the Farrand & Votey Organ Company met at the works Thursday, January 19, and elected the following directors, who also elected the officers as it appears opposite their names: E. H. Flinn, president; A. E. F. White, vice-president; E. S. Votey, secretary; W. R. Farrand, treasurer; F. A. Robinson. Also decided to change the directorship to seven instead of five members. Farrand & Votey's band was in attendance and played for the pleasure of the gentlemen present at the close of the meeting.

Ann Arbor Organ Company.

At the annual meeting of the stockholders of the Ann Arbor Organ Company, held at their office, January 24, the following board of directors were unanimously elected for the ensuing year: Fred Schmid, H. Hutzel, F. H. Belser, David F. Allmendinger, Gottlob Luick, Evert H. Scott and Dr. W. F. Breakey. A communication was received from G. Frank Allmendinger, stating that owing to the state of his health and increasing private business it would be impossible for him to accept re-election as director. Regret was expressed, there being universal appreciation of his past services for the company in this capacity.

The amount of business done in the past year has been the greatest of any year in the history of the company. The output of the factory was increased nearly 50 per cent. Two-thirds of the entire number of organs sold were wholesaled to cash buyers. The company paid out during the past year in pay roll and salaries nearly \$20,000, for lumber \$9,526.20. They did a business of \$68,887.55, of which upward of \$35,000 was in instruments of their own manufacture. Organs have been sold in nearly every State in the Union, and several shipped to foreign countries. In selling the entire number of organs sold there has been expended but \$321.74 in traveling expenses, showing that there is a demand for the instruments on their merits alone, which is rapidly increasing the sale for them.

In the retail department there were sold 57 Mehlin pianos, for which the company are State agents; 16 Braumuller pianos; over 30 Erie pianos, in addition to others for which the company is agent, not to mention the many second-hand uprights and squares that have been disposed of.

In view of the prosperous condition of the company it was decided to increase the capital stock to \$100,000, a large part of which will probably be readily sold to the present stockholders. The outlook for the company has never been so promising as at the present time. The name, "the Ann Arbor Organ," is becoming well known and the demand for the product continually increasing.

On the adjournment of the stockholders' meeting the directors met and reorganized by electing the following officers for the ensuing year: Fred Schmid, president; Herman Hutzel, vice-president; L. H. Clement, secretary; F. H. Belser, treasurer.—Washtenaw "Times."

W. S. Stratton Music Company.

The stockholders of the W. S. Stratton Music Company held their annual meeting on January 9 at Sioux City, Ia., in the warerooms of the company, and elected W. S. Stratton, C. O. Hoagland and N. L. Stratton directors. The officers for the ensuing year are: W. S. Stratton, president and treasurer; C. O. Hoagland, vice-president and secretary. A dividend was declared and an addition made to the surplus.

McCammon Piano Company.

At the annual meeting of the McCammon Piano Company, held at their office, at Oneonta, N. Y., on January 10, the following gentlemen were elected as directors for the ensuing year: Geo. B. Baird, Chas. F. Shelland, Geo. B. Shearer, D. F. Wilber and E. McCammon.

Immediately afterward a meeting of the directors was

held and the following officers were elected: President, Geo. B. Baird; vice-president, Geo. B. Shearer; secretary, E. McCammon; treasurer, Chas. F. Shelland.

Fort Wayne Organ Company.

At the annual meeting of the stockholders of the Fort Wayne Organ Company, on January 11, officers for the ensuing year were chosen as follows: President, S. B. Bond; secretary and treasurer, D. S. Bond; directors, J. H. Bass, J. M. Barrett, S. B. Bond, M. W. Simmons, S. D. Bond, C. E. Bondford, D. S. Bond.

Mason & Hamlin Meeting.

The annual meeting of the Mason & Hamlin Organ and Piano Company took place at the warehouses of the company, in Boston, Wednesday, the 25th ult., at noon. The following board of directors was chosen for the ensuing year: Henry Bashford, James Hollyer, Edw. P. Mason, J. P. Richardson. Edw. P. Mason was re-elected treasurer and Henry Bashford secretary. At a subsequent meeting of the directors Edw. P. Mason was re-elected president.

Wilcox and White Organ Company.

The Wilcox & White Organ Company held their annual meeting at their office in Meriden, Conn., on Monday the 30th. The same board of directors and the same officers were elected, and the usual 7 per cent. dividend was declared.

The Lakeside Organ.

AS the new year opens and the prospects of a spring trade begin to develop there comes a natural question to the minds of practical dealers, What can I do to improve my line of goods in quality as well as in price? It is to such men as think out these questions, instead of going on in a haphazard way, depending upon the calls of traveling men, that Messrs. Tryber & Sweetland appeal with their various styles of organs.

They have always, since the foundation of the house, done a conservative business; they have not been severely affected by the usual trade disturbances; they have not inaugurated any great "booms," nor have they been short of opportunities to dispose of their full quota of goods. It has been their aim, and it still is their aim, to furnish an instrument the chief features of which shall be reliability combined with attractiveness.

A glance at a style of parlor organ, as shown in a cut published elsewhere in this issue, will plainly prove that they are abreast of the times in the external appearance of their product, and a trial of one of their instruments will as plainly prove that they are more than abreast of the times in the musical features that have made the Lakeside organ looked upon by experienced judges as one of the most excellent offered to the trade. A catalogue will be gladly sent to all who will take the small trouble of writing for one, and it will be found to contain matter of interest to dealers who are desirous of bettering their line of organs.

Tuners' Convention.

TUNERS all over the United States and Canada should paste this in their hats: The National Association of Piano Tuners meet in national convention in Chicago August 7, 8, 9, 10, 11, 12. Begin now to arrange to attend the convention and world's fair that week.

The annual meeting of the N. A. of P. T. takes place at Royal Arcanum Hall, 51 Union square, near Seventeenth street, on Tuesday evening, February 14. Officers for the ensuing year are to be elected and committees appointed. Every member as well as those who intend to become such should be present. C. M. HENRY, President.

E. E. TODD, Secretary.

New Firm in Worcester.

MATHEW B. LAMB & SON is the name of a new piano and organ house to be opened in Worcester, Mass., a store on Pleasant street having been leased. Mr. Lamb has been with S. R. Leland & Son for about 11 years and is thoroughly posted in the local trade of his vicinity. The pianos and organs to be handled cannot be announced just yet.

—Messie & Beck, of Lancaster, Pa., are about moving into larger quarters.

—United Machinists' Union No. 2 has taken steps to organize the men of their trade working with Wessell, Nickel & Gross.—"Evening World."

—Judgment for \$7,173 has been entered against Fry & Schieber, formerly dealers in musical instruments at No. 394 Broadway, in favor of Doliver S. Spaulding on notes made in 1886.

FOR SALE.

A Piano Business in one of the most prosperous communities in Southern California. Business pays from Three to Four Thousand Dollars per year net.

Address A. C. ABBOTT,
POMONA, LOS ANGELES COUNTY, CAL.

CHICKERING AFFAIRS.

IN place of Mr. Sidwell, resigned, Mr. George L. Nichols, Jr., of Maston & Nichols, attorneys, 146 Broadway, New York, has been elected a director of the corporation of Chickering & Sons. Under the law two directors are required from this State.

The corporation has just declared a 3 per cent. semi-annual dividend, payable February 1.

The factory has never been in such condition of activity, and the year has opened with unusual promise.

Mr. George H. Chickering leaves for Europe on March 11, to be gone for a month or six weeks.

CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE, MUSICAL COURIER, }
226 WABASH AVENUE,
CHICAGO, January 28, 1893. }

The Coulon Piano Company.

THE latest concern to receive a license to incorporate is Coulon, Wihtol & Co., who will adopt the name of the Coulon Piano Company.

The concern will capitalize for \$50,000, and the incorporators are Mr. Emile Coulon, Mr. Andrew Wihtol and Mr. Joseph A. Meath.

This concern were considering seriously the question of removing their plant to Ottawa, Ill., but think now that they will remain in Chicago, and should they succeed, as they now have strong reasons for thinking they will, will secure a factory with much more room and turn out a larger number of instruments.

Mr. Coulon has been in the business for many years in Canada and has a full knowledge of piano construction. There are two of the Wihtols, both practical piano workmen. The instruments which they have so far produced merit considerable commendation, particularly when taking into consideration their limited facilities, and they have had no trouble in disposing of them.

Charles A. Gerold.

Mr. Charles A. Gerold has been approached with an offer to move his plant to an important point in the State of Indiana. The proposition to Mr. Gerold was a very flattering one, and but for his dislike to change from old associations, having made pianos in this city for upward of 20 years, it would probably have been accepted. It now appears that he will remain a Chicago institution. Mr. Gerold should make many more of his large upright pianos. They are usually sold before they are finished, which proves that they are appreciated by a certain class of people whom it would be hard to furnish with any other make.

The Schiller Piano.

Some of the largest dealers in the United States are already handling the Schiller piano, made in Oregon, Ill., by the Schiller Piano Company.

This concern, formerly the Corl-Connell Company, has, as was announced by them in our last issue, for reasons which seem sufficient to them, adopted the name "Schiller," which the pianos, now and in the future, will bear. The Schiller Company have been producing six pianos per week, but have not been able to fill orders. They have therefore prepared themselves to turn out for the present 12 per week, and with that end in view have been working nights as late as 12 o'clock.

Should this number not suffice they will again increase their product. In our November special there was a tolerably complete description of their factory and also an impression of the piano. I can only repeat that the four young men who are connected with the company have all the requisites necessary to produce and dispose of pianos, including that most essential factor—capital.

Story & Clark.

Mr. Melville Clark, of the Story & Clark Organ Company, who was announced as just back from London, says the London factory is now so systematized as not to require his personal supervision. He says also that the business there is growing and that the goods produced are as fine as silk, and that the factory itself cannot be excelled anywhere. It seems, much to one's surprise, that what they lack over there is machinery for special purposes, so that on each return trip he has been obliged to send over machines.

This time it is a double saw, which he thinks will about

MALCOLM LOVE PIANOS

A High Grade Piano, equal to any!

MANUFACTURED BY

WATERLOO ORGAN CO., Waterloo, N. Y.

We invite correspondence from Dealers in localities where we are not represented.

complete their necessities in this line. The house here has begun the distribution of their product in their newly acquired territory in good earnest, and confidently expect to at least treble their sales, as they have actually done in some portions already.

Lyon & Healy.

The first permit for the erection of canopies or booths in the Liberal Arts Department of the world's fair has been granted to the house of Lyon & Healy. The same talented man, who is so successful in designing the exhibits for their famous show window, is, I believe, to have charge of their exposition exhibit and you may look out for something worthy of the enterprise of this house and the well-known talent of the designer.

The annual meeting of the stockholders of the Lyon & Healy concern takes place to-day. It is called simply for the election of officers and directors, and to listen to a report on the business for last year, which nearly amounted to \$2,300,000, and proved to be not only the largest business ever done, but by far the most profitable. Another such a year and the trade must be prepared for some surprising moves on the part of this enterprising house, who, the writer on his own responsibility thinks, will increase their manufacturing facilities and also their line of goods.

The Grollman Manufacturing Company.

The Grollman Manufacturing Company have secured the premises at 21 to 27 Albert street, near Eighteenth street and Blue Island avenue. The building is three stories, 90 by 120, with a dry kiln capacity of 40,000 feet; has a 150 horse power engine, a 250 horse power boiler, electric lights, and a large yard of a capacity of 500,000 feet of lumber. They take possession immediately.

A Fluke.

The failure of Messrs. W. W. Fluke & Son, of Lawrence, Kan., is announced. The failure is said to be a bad one, with little left for the unsecured creditors.

Interesting Items.

Mr. J. W. Fitzgerald, formerly of Beemar, Neb., has opened a fine store in Norfolk, Neb.—pianos, organs and sewing machines.

Major Howes, of the Hallet & Davis Company, was in town this week.

Miss Adele Lewing gave a fine piano recital on the Hallet & Davis concert grand at Kimball Hall, which was well attended by a large audience. Miss Lewing produces a singing quality from her favorite piano truly remarkable.

Mr. W. E. Furbush is in town, and Mr. S. W. Rork, superintendent of the Chickering factory, has been looking over the piano manufacturing interests of the city and finds much to commend.

The Chase Brothers grand will make its first appearance as a concert instrument in a concert of any note at Central Music Hall next Wednesday evening.

Died in 1892.

APPENDED is a complete list of the members of the music trade in Germany who died in 1892:

Carl Pietschmann, Berlin.....	January 7
Ed. Westermayer, ".....	" 6
Carl Scheel, Cassel.....	" 26
W. H. Glass, Markneukirchen.....	February 3
Rob. Heckel, ".....	" 26
Alfred O. Schulze (of the firm of J. M. Grob & Co.), Leipzig.....	March 30
Ferd. Haase, Dessau.....	"
Aug. Dassel, Berlin.....	June 16
Ferd. Kessler, Markneukirchen.....	" 16
Rud. Ibach, Barmen.....	July 31
Oskar Gadebusch (F. Langer & Co.), Berlin.....	August 6
R. W. Luecke (Leipziger Phoenix Company).....	" 1
Carl Maas, Coblenz.....	" 28
Carl Fritz (W. Biese), Berlin.....	September 3
A. Waldeck (L. Isermann), Hamburg.....	October 11

—Mr. Max Waldecker, superintendent of the Marshall & Wendell factory at Albany, N. Y., has been in town for several days purchasing supplies. He will go from here through the East on a short business trip.

—Mr. D. C. Whitehill, the well-known music dealer of Brookville, it is learned, contemplates coming to DuBois in the spring. Mr. Whitehill will probably not move his music store from Brookville here, but will establish a new store in DuBois. It is understood that he will buy a lot and build a block adapted to his business. Mr. J. P. Roscoe expects to have charge of the branch store here, and should he be the Republican nominee for burgess and be elected he will be so situated that he will be at home and will be in town at all times to look after the borough's interests when required.—DuBois, Pa., "Courier."

FOR SALE.

150,000 feet 2 inch Poplar I. and II. choice dry stock. Prices quoted in carload or less than carload lots.

English Oak Veneers. Finest figure ever offered. Large quantity constantly on hand.

Cherry Squares and Ballusters, 1½ to 3 inches thick and 28 x 32 long.

Particulars, P. O. Box 2144, New York.

Wendell Music Company.

SUPREME COURT.—In the matter of the application of a majority of the trustees and directors of the Wendell Music Company, limited, for a voluntary dissolution, the undersigned gives notice that by an order of this court, dated October 29, 1893, and entered in the office of the clerk of the County of Albany, N. Y., the said corporation was dissolved, and the undersigned was appointed receiver of all the stock, property, things in action, assets and effects of said corporation, with the usual powers and duties, and that he has duly qualified as such receiver and hereby requires:

First—All persons indebted to said corporation to render an account by January 15, 1893, to the undersigned as such receiver at his office, No. 438 Broadway, in the city of Albany, N. Y., of all debts and sums of money owing by them respectively and to pay the same to the undersigned.

Second—All persons having in their possession any property or effects of the said corporation to deliver the same to the undersigned by February 15, 1893.

Third—The creditors of the said corporation to deliver their respective accounts to the undersigned by the said 15th day of February, 1893.

Fourth—All persons holding any open or subsisting contracts of the said corporation to present the same in writing and in detail to the undersigned at his office as aforesaid on the said 15th day of February, 1893.

Dated January 23, 1893.

T. IRVING WENDELL, Receiver.

G. H. MALLORY, Attorney for Receiver.

[It must be remembered that the Wendell Music Company has no connection whatever with the Marshall & Wendell Piano Manufacturing Company.]

Trade Notes.

—The grand jury at Columbus, Ohio, has found an indictment against Gustavus Baylies, Jr.

—A. G. Wiegand, traveling for the Braumuller Company, is expected in Indianapolis to-day.

—Chas. H. Steinway returns to the United States on the Majestic, leaving Liverpool on February 8.

—G. Schirmer has purchased from the Chemical National Bank the house 106 East Sixteenth street for \$32,000.

—C. L. Schuster, the piano dealer, at Holyoke, Mass., has given up business and entered the employ of M. P. Conway.

—The Standard Music Company, of Winston, N. C., again suffered by fire on January 23. Particulars are not yet known here.

—A. Scull & Co., the enterprising dealers at 73 East Commerce street, Bridgeton, N. J., have taken the Mehlin piano as their leader.

—Thanks are hereby given to Mr. Edward F. Droop for a convenient desk calendar calling attention to the fact that he still controls the Steinway piano at Washington, D. C.

—Mr. J. Rayner asks special attention to a particularly beautiful line of mahogany and walnut veneers just received, which can be seen at his yards, foot of Houston street, East River.

—The Weaver Organ and Piano Company, of York, Pa., are filling an order for 30 organs to go to their regular agency in New Zealand, where the Weaver organ has attained great popularity.

—A. Rice, the veteran dealer in musical instruments, sporting goods, &c., 14 Union avenue, downtown, has sold his business to Richard E. Freure, for nine years with August Pollman, in New York city. Mr. Rice has a prosperous trade, and his successor is quite capable of maintaining the reputation of the house. —Kingston (N. Y.) "Argus."

—The new organ of St. Catherine's Church, Austin, Ill., which was recently dedicated with imposing ceremonies, proves to be quite an attraction in that suburb. The instrument is of the kind known as the Peloubet organ, and was built for St. Catherine's by Lyon & Healy, the Chicago music firm. The organ is 9 feet 8 inches high, 3 feet in depth and 5 feet 9 inches in width across the front. The case is of natural oak and the front pipes are decorated in gold leaf and light colors. The quality of the instrument is unexcelled. —Chicago "Herald."

—Thos. J. O'Meara, who for five years had charge of the books of the M. Steinert & Sons Company, of Cincinnati, now head book-keeper for the Levasor Piano Company, of Cincinnati, has become a benedict. The bride was Miss McGrath, who was one of Cincinnati's loveliest girls. Among the presents was one of a handsome brick house, which will be the home of the happy couple. Tom is deserving of the good fortune which has come to him, for by years of earnest and patient work he has shown himself to be reliable and worthy in every way. That the greatest happiness may be the result of Tom's matrimonial venture is the hope of his friends, which are many.

—Clyde Patterson, a Stanford University student, says the Palo Alto "Times," has been very successful in making mandolins and guitars which are pronounced as very superior in tone and finish. His work in this line led him to believe a combination of the mandolin and guitar in a single instrument was possible and at the same time retain all the delicacy in tone of the mandolin and volume of the guitar. He has just completed an instrument combining these two features, for which a patent has been applied, and is called the mandolin guitar. There are eight strings on the finger board, six of them similar to a guitar's strings. By an arrangement of the finger board these strings can be thrown double and the instrument become a bass mandolin, being tuned an octave lower than the latter instrument. In tone it is similar to the Italian harp, being sweeter and more mellow than the guitar and at the same time louder and more penetrating. Musicians who have seen the design pronounce it a success. A Chicago firm will manufacture the instruments and a San Francisco firm introduce them.

PATENTS RECENTLY GRANTED.

No. 490,407. Autoharp Hammer.—C. H. Eisenbrandt, Baltimore, Md.
No. 490,338. Electrical Musical Instrument.—A. Montanelli, Portland, Ore.

No. 490,528. Adjustable Bridge for Stringed Musical Instrument.—G. W. Wooster, Saugatuck, Conn.

No. 490,594. Device for Tuning Musical Instrument.—J. P. Olesen, Hot Springs, Ark.

No. 490,564. Tuning Peg for Stringed Musical Instrument.—C. W. Hutchins, Springfield, Mass.

No. 490,599. Musical Key and Transposition Guide.—J. B. F. Showalter, Valparaiso, Ind.

—C. J. Heppe & Son, of Philadelphia, secured a verdict for \$250 in the Camden courts Thursday last, in a suit against Hiram Halling for the value of a piano.

THE DOLGEVILLE REUNION.

ON Saturday, January 28, the 24th annual reunion of the employes of Alfred Dolge (now Alfred Dolge & Son) was held in the club house, Dolgeville, Herkimer County, N. Y.

These reunions are a part of the system governing the Dolgeville industries, and are anticipated with pleasure and interest by both employer and employes as bringing them all together at least once each year, to review the business of the year just past, to consider in its various phases the business of the year to come, and to establish more fully those relations of friendship which exist between Alfred Dolge & Son and their operatives.

Since the reunion a year ago some important additions have been made to Dolgeville, which have increased its importance both in the numerical strength of its inhabitants and its extended manufacturing interests. These facts were fully appreciated by the many assembled on the occasion of the reunion and more than the usual interest was manifest. The manufacturing additions which we refer to—which will be detailed later in this article—have fully demonstrated that the possibilities of Dolgeville as a manufacturing centre are almost unlimited; and those who for years have builded their hopes on this little hamlet, located among the Herkimer hills, are encouraged beyond expression that the progress is steady, that it has never from the first faltered or retrograded.

Perhaps the most encouraging evidence of progress which was made during the year was connecting by railroad Dolgeville and Little Falls.

The advantages from this connection, from a commercial standpoint, were enormous, and the convenience to the isolated inhabitants of Dolgeville inestimable.

This railroad has been in the prospective for years. In progress of construction many months, its realization seemed at times almost unattainable; but the same indomitable strength and ability concentrated in the founder of Dolgeville and its industries, who has never known defeat in any enterprise in which the interests of his town were involved, forced the issue to completion, and the connecting link which made possible more intimate relations with the rest of the world was established.

Since one year ago there have been added to the industries of Dolgeville a piano factory, a woolen mill, a wire mill and an autoharp factory. These will in a short time employ nearly 500 operatives. For the comfort of these operatives and many interested in pursuits other than manufacturing who are constantly becoming citizens of the town, dwellings will be erected; in fact, specifications are now under consideration for several hundred new houses.

The progressive element is prevalent throughout the town and surely indicates that for the present, at least, nothing can prevent a rapid and healthy growth.

The Reunion.

In the building which for years did duty as the club house, and in fact was the available place for all public amusements, and only recently abandoned because inadequate in capacity for the increased population, there were seated about tables, which extended the length of the room, over 500 of the employes of Alfred Dolge & Son.

The tables were tastefully ornamented and abundantly supplied with substantial good cheer.

A program had been arranged, consisting of music by the Dolgeville orchestra and male chorus under the direction of F. Brueschweiler.

The important feature of the evening was the annual address of Mr. Alfred Dolge, which was followed by toasts, responded to by employes connected with the New York house and the factories and citizens prominent in the place.

To proceed in the order as observed after the overture by the orchestra, Chairman Edward Dedick opened the evening with the following speech:

LADIES, GENTLEMEN AND FELLOW WORKINGMEN—The honor of opening this, our twenty-fourth annual reunion, having been tendered to me, I arise to discharge that most agreeable duty with grateful acknowledgment.

We are a great family, held together by our employer who always has the interest and welfare of his co-laborers in view. One of the many illustrations of this is that tonight a large number of us will go home taking with them life insurance policies which provide for our beloved ones after we are gone.

We are happy to greet each other on this occasion and listen to the remarks which will be made later on by our leader, Mr. Alfred Dolge, whose work never ceases, whose busy brain knows no rest.

Our village has grown wonderfully during the past year and has made great advances in many ways. New factories have been erected, we are now connected by a railroad with the outside world, and trust that before long Dolgeville will increase in population and industries so that it will be called the City of Dolgeville.

All of this has been brought about by the persistency, energy and mental power of the man whom we honor and love, who asks no recompense, who so often has overcome obstacles which appeared to be insurmountable; who when he saw that, because of the victory of the free traders in the last election, our industries, and with them Dolgeville, might suffer, he snatched victory from defeat and brought the great autoharp factory to our village, which will give employment to many people, no matter what the free traders may do with the tariff. We know that our prosperity

and happiness must be traced to a great extent to his efforts.

This is our Thanksgiving. The contented faces around these tables show that each and every one of us is happy, and contentment prevails in the home of every employe.

Our children receive the best of schooling. Our village has been beautified and improved during the past year to such a degree that the old residents who had been absent for a few years did not believe it was the same village they had left for so brief a period. Is not all this due to our employer?

Let us unite in the sincere wish that his health and vigor may be spared for many years to come, and that the house of Alfred Dolge & Son may continue to prosper.

We welcome to-night as a member of our world renowned firm a young man known to most of us from his boyhood days. We know that he is a chip from the old block, and we can cheerfully trust our future in the hands of father and son. Their prosperity is our prosperity, and harmony and happiness will go hand in hand among us, a united brotherhood of employers and employes.

Take your glasses in hand and give three rousing cheers for the man who labors longer hours than any of us, that we may for many years to come gather around our tables and at our annual reunions listen to his advice and render him all the assistance and support in all his efforts as only men inspired by the sentiment of gratitude can give.

At the close of the speech all stood, and in three rousing cheers testified their loyal indorsement of what had been spoken.

The Hon. E. A. Brown, of Dolgeville, was toastmaster of the evening, and in a happy speech acknowledged the honor which had been conferred upon him. The future proceedings were governed by Mr. Brown in an equally felicitous manner.

The supper was next on the program and was heartily enjoyed.

After a number by the orchestra Mr. Dolge read from manuscript his annual address, which was as follows:

Alfred Dolge's Speech.

This is our 24th reunion, and for various reasons it will occupy a unique position in the history of our business. 1892 has been the most prosperous year we have ever passed through, but this is not our experience alone, for prosperity has been general throughout the United States.

Prosperity Brought About by the McKinley Bill.

The wise, economic policy inaugurated at the end of the year 1890 has produced better results than its warmest friends anticipated. You have earned good wages, better than I fear you will have for some time to come. We have tested the capacity of our factories to the utmost, as you all know, and while we did not receive higher prices for our goods on account of the McKinley bill, as the free traders have tried to make us believe, we did, all of us, you and I, earn more than ever before, because we found a better market for our products.

There is not a single department in our vast establishment which has not been continually behind its orders, although we have worked overtime in most of them and day and night in some.

Growth of the Lumber Department.

The lumber department, which includes Mr. Breckwoldt's case and molding works, had to seek additional quarters. After building additions to the old factory and utilizing every corner where a machine could stand, they were finally compelled to go to the southern end of the town and rent from accommodating friends space which will enable them to take care of their orders more promptly in the near future. While we have no reason to expect a continuance of the prosperity enjoyed the past two years, I feel sure that you, lumbermen, will somehow or other manage to hold your own at least. We have never been caught napping in our business, but have always shown a creditable readiness to adjust our affairs to circumstances. Whatever dull times may come, the lumber department with its new and improved machinery will be ready to meet any competition, and within a short time be in a position to offer piano cases of superior quality at prices which will insure a lively demand. I have no need to compliment you lumbermen or wood workers; our steadily increasing trade in the goods you make speaks loudly enough for you.

The New Railroad.

An important change has been forced upon your department through the advent of the Little Falls and Dolgeville Railroad. We have to part with our teamsters and horses; steam will transport our goods more cheaply than men and horses can possibly do. We can now send our products direct from Dolgeville to New York, Chicago or Boston without handling the same over again after they are once loaded in the railroad car, an advantage which puts us in every respect on a level with all other competitors so far as transportation is concerned, not to mention many other factors decidedly in our favor.

Perhaps some of you teamsters felt somewhat blue when you had to give up your daily trips to Little Falls. Perhaps it will be hard for you at the start to get accustomed to your new work. But you will soon find that you have bettered yourselves, and you will become converts to the philosophy that man is not born to live all his life in drudgery when he can call the forces of nature to his assistance. Many a stormy day have I thought of your hardships when you were on the road to and from Little Falls, exposed to the weather, while your comrades were comfortably housed in the warm factory buildings. How often have you been overtaken by snow storms, sometimes so fierce as to endanger your lives. Like good soldiers you did not grumble; you did your duty. Now you are relieved, free to look for more congenial occupations. With the departure of the teamsters, the Grist Mill, that old landmark, has outlived its usefulness, and the old building where for so many years the products of our farms were ground, will be turned over to other purposes. I would not be surprised if our friend Breckwoldt will soon discover that it will answer for a shop of some kind or other and build an addition to it.

1892 the Banner Year for the Felt Department.

For our felt department 1892 has been the banner year. Not only have we made more felt goods of all kinds than ever before, but we have also made them better.

Not a reunion has passed but that I was compelled to

give a warning to some branch of the felt factories, because the complaints from our customers were both numerous and justified.

In 1892 our complaint books were used very little. Our piano hammerfelts are conceded to be superior to those of any other make. Never have we made so much felt for Europe as during the past year, and we enter upon 1893 with a well filled order book.

Having such excellent hammerfelt it is no wonder that the hammer shop made excellent piano hammers, and increased its business very materially, so that we had again to build new machines and are waiting for the shoemakers to give us room to use them.

If there is a department on which I should bestow my special praise, after having done justice to all others, it is the carding room, which has been managed more economically than ever before, and so wisely that none of that disagreeable clashing between the carding and fulling rooms, so common of old, has occurred during the entire year. Considering that my good friend, Adelbert House, accepted the management of the carding room with so much diffidence, the excellent result is all the more creditable to him.

The Best Showing Made by the Shoe Department.

Comparatively the best showing has been made by the shoe department. It increased its output 30 per cent. over 1891, and found itself for the past two months so overwhelmed with orders that it was impossible to fill them all. Our great shoe stock room has not been so empty for a long time before, and we must go to work right now with a will to make stock ahead for next season.

While the new style of shoes which we introduced undoubtedly did much toward increasing the business of the year, it is specially gratifying to know that we had increased orders on our standard styles, such as we have been making for the past 10 years, and our dealers very often report that their customers demand these standard styles because they wear better than any slipper or shoe they ever bought. This is the reward for making the best goods which can possibly be made, and we can confidently look forward to another increase in our shoe business for this year.

The Patent Office Honors Dolgeville.

A well deserved tribute has been paid to the inventive genius of our Mr. Millet. The United States Patent Office at Washington honored us with the request to permit the Government to exhibit models of our new fulling mills, the latest product of the brain of Mr. J. W. Millet, as a part of the United States Patent Office Exhibit at the Chicago exposition, stating that "This machine has been selected as a machine marking a distinct advance in the art of fulling wool, and illustrating such inventions as should properly be included in the proposed exhibit."

We can pride ourselves that all the improvements in machinery for the manufacture of felt for the past forty years have emanated from our factories here in Dolgeville, and this official recognition by the Government authorities at Washington is surely the brightest star in our flag.

I think it is not necessary to give special praise to every branch or department. I do not mean to say that all of us have always been up to the mark. We have all been

guilty of sins of commission and omission, but when I strike the balance for the entire year I must in common fairness say that it is to a very gratifying extent on the right side.

What the New York Store Does.

It would not be proper to pass the New York store by without mention. The pay roll there shows sixty names of those who use their brain and muscle to sell what you make, and while the New York store could not exist if we did not make good sounding boards, piano cases, piano felts, polishing felts, &c., it is equally true that the factories could not exist if we had not to assist us that organization of brain and brawn in New York city which stands peerless in the trade.

The New York store has an advantage over you, as it is does a very large importing business, besides selling the goods you make up here. If our felt factory suffers from that threatened measure for the destruction of our American wool industries (the free wool bill), you may have to work for lower wages in order to compete with European labor, while the New York establishment will, as importers, have all the advantage of free trade.

The New York store will simply increase its imports in proportion as the duty on woolsens is reduced, and enjoy all the other blessings of free trade that render the sale of American made goods impossible. We are preparing for just that sort of thing in New York. But not content with opening up connections where we can buy our woolsens in Europe when free trade comes, we have secured the sole agency for the celebrated Zimmerman autoharp, which is now manufactured here in Dolgeville.

Prepared for Free Trade.

At all events the New York store as well as Dolgeville prepared for the blow. If we have to send some of our machinery to Europe to make felt there, we can make auto-harps here. This shows how interdependent the New York and Dolgeville establishments are.

The New Member of the Firm.

A few weeks ago I had the pleasure of introducing to our New York friends the new member of the firm, my son, Rudolf Dolge. He is well known to all of you, and it is not necessary for me to say much. I have confidence in the young man, and I ask you to have the same. Meet him in a spirit of candor and mutuality and you will always get a proper response. Although young, he is not what is commonly understood as a rich man's son. He knows that he must paddle his own canoe the best he knows how, and that the world will judge him by what he does and not by what his father did before him.

It is necessary that young blood should be injected into our concern. While the old guard is able to steer the ship for 10 or 15 years more, the young blood must be initiated and learn not only by its own experience, for which it will have to pay as dearly as we did, but by the counsel of the experienced.

Young Men of Energy and Brains Wanted.

I have ever regretted that we do not seem to find exactly the right material among young men who could step into the shoes of the older ones when the load gets too heavy for them, and I do hope the young men in our employ will

wake up to the fact that they must work and study and persevere if they wish to get to the top of the ladder.

We have use for all the talent, all the brains, all the energy that can be developed in our ranks, and if the firm of Alfred Dolge & Son is to be as successful as the old firm has been for the past 25 years, it will need just as much talent and brains and energy from the highest to the lowest as it was the good fortune of the old firm to acquire. The example before the young people is such that we have a right to expect success for the new firm even after our "gray heads" have left us.

The Death Roll.

One after another our co-workers leave us. Our death roll this year is longer than ever before. The New York office lost in Miss Evelyn Collier a helpmate of superior talent and faithfulness. Miss Collier died February 26, having been with us but a year and a half. Here in Dolgeville we lost three men whose names have been prominently identified with the business and deeply inscribed in its history.

William Platt died March 12; he was the first man whom I engaged to look after the factory property. He had been in our employ ever since, and his wise counsel, which guided me often, was as willingly given as it was eagerly sought. While not officially on the pension roll, Mr. Platt had not been able to attend to his duties for almost two years before his death, although he could be found daily about the works until he was confined to his bed.

John Penn, the most faithful of the faithful, died in consequence of an accident. With all his eccentricity, John Penn had no enemies in Dolgeville. With the innocence and confidence of a child he attended to his duties to the very best of his ability, finding reward and satisfaction only in their faithful performance. Mr. Penn was on the pension roll from March 7 till the time of his death, September 11.

John Carnwright came to us in 1881 and assisted very materially in erecting our great felt factory. He was a mechanic of high order, and as an architect made his mark as the designer and builder of the Free Academy. Mr. Carnwright drew pension to the amount of \$467.50 from January 1 to October 24, when he died of heart failure.

Let us rise in honor of the dead.

Annual Distribution of Earnings.

PENSION ACCOUNTS.

The annual statement of my system of earning sharing shows the following pensions were paid during 1892:

To L. Engelhardt.....	\$507.00
Frank Loucks.....	300.00
A. S. Foster.....	310.00
J. L. Carnwright.....	467.50
John Penn.....	254.32

Previously paid to pensioners..... \$1,810.82

Total amount paid to pensioners..... 4,545.18

Contributions to pension account to January

1, 1892..... \$30,623.92

One year's interest..... 906.84

Contribution for 1892..... 3,634.94

Total..... \$35,225.70

Paid to pensioners..... 6,888.00

On hand January 1, 1893..... \$18,867.70

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and Superiority of Action Work.

TRYBER & SWEETLAND

MANUFACTURERS,

246, 248 & 250 W. Lake Street,

CHICAGO, ILL.



From January 1, 1893, two employes are entitled to pensions, namely:

L. Engelhardt.....per year.	\$507.00
A. S. Foster.....	310.00

LIFE INSURANCE ACCOUNTS.

For life insurance we paid on 74 existing policies during 1892.....	\$3,829.28
Previously paid.....	\$4,467.31
Total.....	\$8,296.59

Eighteen new life insurance policies, issued by the Germania Life Insurance Company of New York, will be distributed to-night, increasing the face value of policies now held by employes, on which the firm pays the premiums, to \$150,000.

Deposits made January, 1893, for those rejected by the life insurance company.....	\$428.30
Previously paid.....	9,160.65
Total.....	\$9,588.95

ENDOWMENT ACCOUNT.

On endowment account for 1892 the different departments paid as follows:

Felt department.....	\$4,086.15
Lumber department.....	
Molding department.....	150.00
New York office.....	
Total.....	\$4,236.15
Previously credited.....	4,469.00
Total.....	\$8,705.15

THE AID SOCIETY.

Your Aid Society paid out for relief money:	
During 1892.....	\$1,173.02
Previously paid out.....	6,653.21
Total.....	\$7,826.23
And has a cash balance of \$2,146.18.	

This showing of the Aid Society is so creditable that I again urge every newcomer to join the same at the earliest opportunity.

SUMMARY OF EARNING SHARING.

To sum up all expenditures the firm made on account of "Earning Sharing" during the year 1892:

For pensions.....	\$3,634.90
For insurance.....	2,475.45
For endowment.....	4,236.15
For schools (besides taxes).....	5,501.34
For parks.....	715.23
Total.....	\$16,563.07
Previously paid.....	181,427.02
Grand total.....	\$197,990.09

One of the employes, Alfred Getman, as the first of those who are entitled to it, has drawn the amount credited to him as endowment on the completion of his 60th year; while the heirs of J. L. Carnwright and John Penn received from the life insurance company \$1,000 each upon policies for which the firm had paid the premiums.

The pension, insurance and endowment moneys paid out this year are equal to 16 1-5 per cent. of the wages paid to those entitled to the above benefits.

As year after year passes by I become firmer in the conviction that my system of the distribution of earnings is for the present, at least, the only practical way of doing justice to wage earners.

Our pension account shows that the rate adopted is

altogether too high, although the same was based upon the actuary tables of the Life Insurance Companies.

I believe that one-fourth of the amount now contributed by the firm will be sufficient to maintain the pension fund.

We have paid to the fund in 1892.....	\$3,634.90
The interest amounted to.....	996.84
A total income of.....	\$4,631.74
While we have to pay this year only.....	\$817.00
Leaving a surplus income of.....	\$3,814.74

In fact the interest of our present fund is more than sufficient to pay our pensioners.

I shall investigate this subject closely during this year, and feel confident that I can prove my assertion made so often, that this system can be successfully introduced wherever people are employed.

The Dolge System Adopted by the C. F. Zimmerman Company.

It is a satisfaction for me to state to you to-night that the C. F. Zimmerman Company will adopt my system for its employes, but what is more gratifying to me is the fact that you begin to see the beneficial results of the system and some of you appreciate it.

In ten years more the majority of you who sit here to-night will wonder how you could ever ridicule or oppose this system.

I believe that in the distribution of the endowment fund, I have not been able to do justice in every case.

Indifference to be Overcome.

The indifference of those who ought to assist me in getting at the correct percentage, which one has earned over and above his wages, must still be overcome. I have sufficient patience and am determined to overcome it, and believe that this last and most difficult part of my system can be applied with the same correctness as the pension and insurance plan.

The only difference will be that pension and insurance are arbitrarily fixed charges, while the endowment fund depends entirely upon the good or bad results of the year's business.

I fear that you felt makers will for the next year or two share the fate of the lumbermen this year and not receive anything on endowment account.

Looking to the Future With Grave Apprehension.

From what I have stated and from what you have observed during the past year you may perhaps wonder that I take a gloomy view of what is before us. You have never known me as a pessimist, much less as a calamityite, nor have I the reputation of being over cautious; on the contrary, certain intimate friends of mine have sometimes accused me of being rather venturesome, and yet with all our great and unparalleled success last year, I look forward to the next year or two with grave apprehension.

While I have duly recognized what you have done in the past year, as the addition to the endowment fund proves, I regret that it is impossible for me to fulfill the earnest wish I have had for many years, namely, to reduce the hours of labor from nine and a half to nine per day, and so gradually reach the desirable eight hour work day. Nor do I dare to increase your wages; I fear they will have to be reduced, if not this year, surely the next, when the full

effect of the free trade policy for which the wage earners voted is upon us.

Just as we have only lately (almost two years after its passage) begun to feel the beneficial effects of the McKinley bill, so will the bad effects of the erroneous free trade policy not be fully realized for some time after its adoption. But unfortunately it will be felt by the wage earners more than by anybody else, since capital can always protect itself better than labor, though capital will suffer also, for capital and labor after all are one; they prosper together and suffer together.

The Policy of Cheapness.

The wage earners decided in the last election against the policy of progress and development. They cast their votes, with an overwhelming majority, in favor of contraction, parsimony, cheapness.

A conservative lethargy instead of an enterprising energy is coming over our careful business men. The gospel of Free Trade preaches that profits or surplus shall not be created by effort, but by saving and economizing, by narrowing down everything to the lowest possible level.

It is a philosophy that teaches that comfort is luxury and that luxuries are injurious. The policy which prompted a prominent free trader to say to me while discussing the possibilities of a tariff on sugar that such a tariff would be correct and proper, because sugar is a luxury and workingmen might just as well go without it, as they did years ago all over Europe.

It is useless for a single individual or a single firm to attempt to swim against the tide of the general tendency of the times. You will remember the old saying that the wise man will howl with the wolves when he is among them, to avoid being devoured by them.

As much as a narrow, unprogressive, parsimonious policy is against my very nature and convictions, as the captain of a large industrial and commercial ship, it is simply my duty when the clouds gather and the storm threatens to haul in sail, beware of breakers ahead and curtail rations, in order to bring the ship safely into port, even though it will take longer to do so.

Work Which Will Not Be Undertaken.

Last summer our surveyors staked out the grounds where we intended to erect a large lumber plant this spring. The rapid growth of the lumber business, with its new branches and the successful year behind us, would have ensured the success of such a venture, in which a great many men would have found profitable employment. In view of the radical changes which must take place, as soon as the newly elected Government gets into working order and obeys the commands of that majority which elected it, it would be nothing short of foolhardiness to engage in any extension of business other than that of importing goods from other countries.

In proper appreciation of the danger ahead the lumber department has not made any contracts for logs or lumber this year. The policy of economy, yes, of parsimony, is ruling, and the hundreds of people who used to cut and haul logs for us every winter had to look for employment elsewhere.

With a stock of lumber amounting to over 8,000,000 feet the department can well afford to look on for a year. I

A Reminder! To Avoid Delay,



For Spring Trade Before the Rush!

have said that we might possibly be compelled to send some of our felt machinery to Europe and make our felt there. It is possible but not probable.

The People Will Return to the Policy of Protection.

I so thoroughly believe in the soundness of protection that I am satisfied that a short trial of free trade or tariff reform will be sufficient for the American wage earners to make them uncompromising protectionists, at least for one generation, and, therefore, the free trade experiment will be a short one. But aside from that, the manufacture of piano felt, the only one of the many articles which we make that can be seriously affected by a change in tariff, amounts to only about 10 per cent. of our entire business, and if we should lose on that article for a few years, we can recover the loss ten-fold in our import business, which has always been more profitable than the manufacturing business.

We did so in 1883 when the tariff was "Reformed" downward, and held our own until 1889, and we can do it again. True, you had to work longer hours and for lower wages, and perchance this may come again, but just as we protectionists expected that the minority should submit to the laws which were framed according to our ideas, so must we now, being the minority, submit to the laws which the majority may frame. You know my views on this subject thoroughly. I labored hard during the last election for the principle of protection, not for my personal benefit, as my enemies would have the people believe.

His Pecuniary Interests Would Make Mr. Dolge a Free Trader.

My pecuniary interest dictated that I should join the free traders. The figures show that we imported twice as much piano materials from Europe as all our competitors combined, and we use mostly imported wools in our factories, so that a reduction in the tariff seems apparently in our favor. But I feared that the workmen would vote against their own interest, because they had been so constantly told that protection was for the interest of manufacturers only and against the interest of the working people.

The wage earners were told that it would be a great blessing for them if everything would become cheap, and they forgot that the very first thing that would of necessity be cheapened would be their labor.

Manufacturers Maligned by Free Traders.

Manufacturers have been arraigned before the people like criminals at the bar of justice. They have been criticised as the most dangerous class in any community. No epithets were strong enough for the free trade apostles to hurl at them. Their integrity, their honor, their credit, their private lives were all assailed in a shameful manner. The wage earners, blind to their own interest, applauded these efforts to insult the very men who have given employment to labor by building up communities, where, in every instance, whether they willed it or not, they have created more wealth for others than they ever created for themselves.

Interests of Employer and Employed Identical.

Perhaps the severe trials which are before us may teach both employer and employé the much needed lesson that

their interests are identical, that manufacturers cannot prosper if laborers are not consumers, and that laborers must suffer in greater proportion if manufacturers do not prosper.

We were on the high road to solve the social question here in America, under our beneficial protective policy. The products of cheap foreign labor were not permitted to enter until their labor cost was by the tariff raised to the standard of our cost of labor, which is the highest in the world.

Any differences between capital and labor could be adjusted under the McKinley law without the interference of a supply of cheap labor products, because American manufacturers had to compete only with their neighbors, who had to pay exactly the same wages. Labor could successfully demand and enforce its rights through its organizations, and we would have steadily advanced toward the eight hour working day and proportionately higher wages.

What is the position to-day? As soon as the McKinley Law is stricken from our statute book, American wage earners will have to compete with the low priced labor of the world, and if they attempt to strike, they will find thousands of workmen in Europe anxious to supply the American market with the goods which the striking American workmen formerly produced, at less than the American labor cost.

Its Diversified Industries Will Sustain Dolgeville.

It is a sad picture with which I close my remarks this time. We in Dolgeville need not be apprehensive of being too seriously affected by the coming changes, the very possibility of which has cast a gloomy shadow over our industries. We are peculiarly situated, the diversity of our industries enables us to shift our energy from one industry to another, as circumstances may direct. On Main street is the establishment of our great newspaper, the Dolgeville "Herald." It gives employment to quite a number of people, and is making such rapid progress that an additional building will have to be erected next spring.

At the southern end of the village a large piano factory has been erected, and at the northern end a woolen mill and a wire mill, and this very hall, in which we have held so many meetings and which has witnessed so many enjoyable social gatherings, is rapidly being turned into a place where the autoharps will be manufactured. Our town has grown so rapidly that this club house has outlived its purpose and this building has become altogether inadequate to the demands of the town.

If Harrison Had Been Elected an Establishment Employing 2,000 Hands Would Have Moved from Germany to Dolgeville.

Although our town will not grow as we had good reasons to anticipate—for if protection had continued we would have seen, among others, an establishment erected here which employs now in Germany over 2,000 hands—yet we can well be satisfied; the new industries which have been started here will give employment to more people than are now in the felt factory, and after the feeling of uncertainty regarding our future economic policy is once ended, we will no doubt go on in our development and eventually see our fond dreams of the future Dolgeville realized, especially if people will understand that the employer, the manu-

facturer, is not a greedy incubus, living on the labor of others, but the motive force which starts, keeps going and brings to a successful issue our entire industrial system.

At the close of Mr. Dolge's address, which was listened to throughout by all with the closest attention, a cheer which must have gladdened the heart of the employer went up from that vast crowd of wage earners.

The earnest manner in which the year's business just passed was commented upon; the justly bestowed praise to the heads of those departments whose showing gave evidence of careful and profitable manipulations on their part; the encouragement to the new industries and the hopeful expressions tendered those employes who, in the impending revolution in manufactured articles which seemed imminent, might suffer a diminution in wages—all made the occasion an impressive one and one long to be remembered.

Following the address came a selection by the orchestra and also one by the male chorus.

Toastmaster Brown proposed the "New York Office" and called upon Henry A. Dolge, of Dolgeville, to respond, which he did in a witty speech of some considerable length. "The Factories" was responded to by R. A. Widenmann of the New York office.

During the rendering of an autoharp selection a clever little journal entitled the "Autoharp," published by the Autoharp "Bar" of the Dolge camp, at 122 East 13th street, New York city, was distributed.

As Mr. Rudolph Dolge has charge of the autoharp interests it was most appropriate at this time to call upon that young gentleman for a speech. Although unprepared and somewhat inexperienced in public speaking, his effort was a creditable one and called forth much applause.

The "Boss" was responded to by John C. Freund, editor of the Dolgeville "Herald."

The last address of the evening was by Prof. George Gunton, editor of "Social Economist," and covered Dolgeville and the Dolgeville "Herald."

It was now nearly 12 o'clock, and the 24th reunion at Dolgeville was brought to a close.

Among the visitors from out of town who were present and who participated in the festivities were, from New York city:

Prof. and Mrs. George Gunton, Carl Amann, president of Little Falls and Dolgeville Railway; Mrs. Gardiner, Karl Fink, R. A. Widenmann, C. F. Koester, August Wiehe, Emanuel Weiss, Bob. Gloeckner, Nils Rosen, Mr. and Mrs. Alois Brambach, W. R. Green, Mrs. Florence Thallon, Brooklyn; Mr. Bruno Blüthner, Leipsic; T. R. Green, from Canastota; D. T. Nils; J. J. Ingraham, Jas. S. Gray, Albany. Representatives from the Utica and Little Falls press, and THE MUSICAL COURIER, of New York.

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The Trade.

—H. R. Moore, superintendent of the A. B. Chase factory, Norwalk, Ohio, was in Boston and New York last week.

—H. W. Chase, who has been retail salesman at the warerooms of C. C. Harvey & Co., Boston, goes with the New York Chickering house in the same capacity.

WANTED—An experienced piano salesman of good habits to travel railroad towns in South Carolina. Only one who is willing to economize and work up need apply. Salary, a fixed sum and a commission. Address "B. B. & Co.," care MUSICAL COURIER.

WANTED—Agents to solicit orders for "Hand's Harmony Chart," improved edition, which will enable anyone to produce all fundamental major and minor chords, or transpose any scale, on

piano or organ, in fifteen minutes' time without previous instruction in music. Sells in every house containing an instrument. Send \$1 for sample and terms to Nin. S. Hand Company, 182 and 184 Wabash avenue, Chicago, Ill.

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Stevens & Klock.

STEVENS & KLOCK, of Marietta, Ohio, manufacturers of seven octave combination pipe and reed organs, have just issued a neat pamphlet showing cuts of Styles S and K of their make.

These cuts represent something entirely new in the line of piano case organs.

The firm have their plant in full running order, and are now prepared to fill orders.

Look Out for Hoffman.

Editors The Musical Courier:

THE inclosed letter and card were handed me to attend to:

DECKER BROTHERS,
NEW YORK, January 16, 1893.

Mr. C. M. Henry, President of the National Association of Piano Tuners, 158 Fifth Avenue, New York:

DEAR SIR—Inclosed we beg to hand you a card of L. W. Hoffman who is traveling around the country representing that he has been in our employ as piano tuner.

This is a misrepresentation, as we are not at all acquainted with the man.

Understanding that you are making it your business to expose all men of Mr. Hoffman's stamp, we send the card to you and hope that you will find some means of stopping him.

Yours truly,
DECKER BROTHERS.

L. W. HOFFMAN, PIANO AND ORGAN TUNER

NEARLY 30 YEARS' FACTORY AND ROAD EXPERIENCE.

OLD PIANO WORK A SPECIALTY.

WITH DECKER BROS.
NEW YORK.

MEMBER P. T. P. W. REGISTER 1.
(OVER)

Enquiry at the office of Decker Brothers elicited the statement that Hoffman had called on the L. Gruenewald Company, of New Orleans, and applied for work, giving his card. The L. G. Company forwarded the card to Decker Brothers, asking if he was all right and worthy of employment. Decker Brothers have also heard of him in Georgia. He is evidently working the Southern States. To

Messrs. Decker Brothers I would like to say publicly that they are exactly right in understanding that this is the business of the association to expose men of the Hoffman-rissman stamp and drive them out of the business if possible. If any dealer or other person will send us proofs of similar crookedness we will expose them in the most public manner possible, which is through the columns of THE MUSICAL COURIER. We appreciate the action of Decker Brothers, as it proves that they have a proper idea of the aims and objects of the association.

E. E. TODD, Secretary N. A. of P. T.

Clafin Piano Company.

THE Clafin Piano Company has been organized in this city, and is to be an incorporated stock company for the purpose of manufacturing a commercial piano for the wholesale trade. At the head of it will be Mr. E. P. Hawkins and Mr. A. E. Clafin. Mr. Hawkins is well known throughout the piano and organ trade, having been associated with several piano firms in this country, after a ten years' management of the Smith-American Organ Company's London house.

He is at present with Messrs. Gildemeester & Kroeger, and will conclude his services on Saturday. Mr. Clafin is a gentleman of means, who is ambitious to enter the ranks of piano manufacturers.

There is a great opening in this city for a thoroughly well-made piano, made in a manner and sold at a price to meet the wholesale demands of the dealers, and the Clafin piano proposes to fill that bill.

The Birch Piano Company.

THE negotiations looking to the removal of the F. W. Birch piano factory to Canton, concerning which mention was made some time since in these columns, have resulted successfully, and within three weeks the busy hum of another valuable industry will be heard in our midst. A company with ample capital, composed of some of our best and most enterprising business men, has been organized. The plant will remove from Massachusetts at once, and it is expected to have pianos on the market by March 1.

The Birch piano is the production of Mr. F. W. Birch, who comes from a family known for generations as piano makers. It is well and favorably known throughout the entire country since its introduction several years ago, and is a piano possessed of great volume, sweetness and singing quality of tone, with light and elastic touch. It is Mr.

Birch's intention to add other new and valuable features, and no pains or expense will be spared to add to the present popularity of the piano.

We predict a brilliant future for the new company. Their plant will be located at the corner of Eighth and Rex streets, having a three story building 18x64 with an annex of two stories 19x40.

LATER.—The Birch Piano Company, of Canton, has been incorporated at the Secretary of State's office. Its purpose is described to be for the manufacturing, dealing in and selling of pianos, organs and musical instruments, and all articles pertaining thereto. Capital, \$10,000. The incorporators are A. Hoeffler, J. C. Skelton, A. P. Gould, John Karver, Mark Thompson and F. W. Birch.—Canton (Ohio) "News-Democrat."

Notice of Removal.

OFFICE OF L. F. HEBURN & Co., 444 BROOME STREET,
NEW YORK.

Editors The Musical Courier:

WE beg leave to announce that on January 25, 1893, we will remove our office to Room 79 Bible House (Ninth street entrance), this city, where we will continue our business.

To those with whom we have had business relations, we take this opportunity of expressing our appreciation of past favors and trust a continuance of the same.

Those who we do not number among our patrons we should be pleased to furnish with quotations, feeling sure that our low prices, combined with the excellence of our manufacture, cannot but meet their approval.

By giving the new address to all correspondence with us, on and after the above date, you will greatly oblige.

Yours very respectfully, L. F. HEBURN & Co.

Another Smith Deal.

A STONISHING items connected with the Philadelphia music trade have been coming in with surprising regularity for several weeks past. Here is yet another that we have an idea will create something of a sensation:

It is pretty thoroughly established that Mr. Wm. G. Fischer is going into the piano manufacturing business, and the rumor is that his co-operator in the scheme is Mr. Freeborn G. Smith, of the N. Stetson & Co. corporation, of Philadelphia, also of the Bradbury, Webster, Henning combination, New York and Brooklyn.

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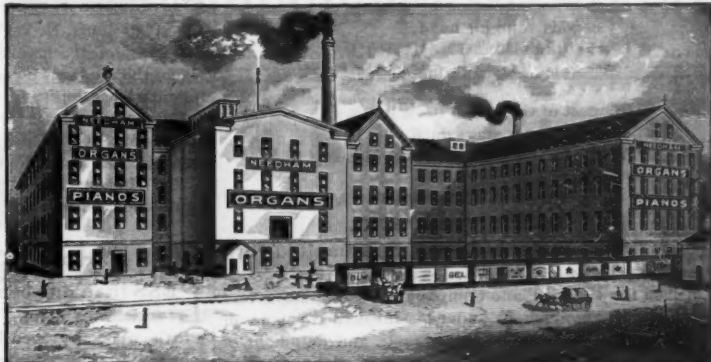
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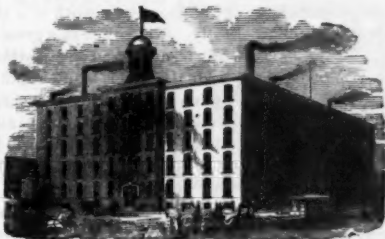
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As the true musician knows;
Pianos he delights in,
And those that cause him woes.

Pianos that go ting-a-ling,
And others bum, bum, bum;
Some his very heart strings wring,
While others strike him dumb.

Thus, oft he finds himself beside
A highly finished case,
But when his fingers touch the board
The light goes from his face

An instrument of singing tone,
Responsive to his hand,
Is what the virtuoso seeks,
A "voice" he can command.

In quest of this, from town to town
He goes, nor stays until
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The Merrill Piano.

THE trade has already become acquainted with the fact that Mr. John N. Merrill some time ago established the Merrill Piano Company at Boston, Mass., and that the instruments made under his auspices are pianos of a grade that appeals to the better taste and judgment of the dealer and musician. Already over 50 of these instruments have been shipped by the young concern and everyone who has tested a Merrill praises its many excellent qualities. We say "young concern," but it must be remembered that the foundation of the Merrill pianos was laid long ago, when Geo. H. Ash, the superintendent of the factory, made pianos, before associating himself with Mr. Merrill.

The Merrill piano is, therefore, no experiment; it is simply the development under new auspices of a tested and approved series of scales that are known as thorough and satisfactory in all respects, and their application to case work which conforms with all the latest and best modern methods.

The Merrill Piano Company, whose offices are at 165 Tremont street, Boston, has a well equipped factory and means business, and the instruments will be heard and heard from.

The Oregon Association.

THE newly organized Music Trades Association of this city is doing good work. Every dealer in the city, with one exception, has become a member, and all are greatly pleased with its working. All dealers have posted conspicuously in their places of business the following placard:

RULES ADOPTED BY THE MUSIC TRADES ASSOCIATION
OF OREGON.

Section 1—Under no circumstances will commissions be paid on piano or organ sales.
Sec. 2—Monthly rent and cartage both ways must be paid in advance. No exceptions.

They have entirely abolished the payment of commissions to outsiders. They also have a very good rule in relation to piano renting. All rents and cartage both ways must be paid in advance. Any person failing to make payments promptly is reported to the association, "black-listed," and cannot procure a piano from any member until this account has been settled in full.

One firm in the city refused to become a member of the association or to give any reason for the refusal. This did not deter the others from acting, and as all are so well satisfied with the arrangement, there is hardly a doubt of its being permanent. There are a number of other reforms which they expect to accomplish. These will be noted as soon as any action is taken regarding them.

A bill has been framed under direction of the association and presented to the State Legislature, now in session at

Salem, by which it is hoped to invoke the aid of the law in squelching the "commission fiend." A copy of this bill will be forwarded to THE MUSICAL COURIER as soon as it leaves the hands of the State Printer.

Dealers report business fairly good, considering the general depression of all trade throughout the Northwest.

The firm of Brown & Foss has been dissolved, Mr. Brown retiring.

Fallenius & Wise have just moved into new quarters in the Goodnough Block. Their salesroom is large, well lighted and elegantly arranged. It is one of the finest on the Pacific Coast.

At Plattsburg.

SINCE the failure of G. H. & C. F. Hudson at Plattsburg, N. Y., W. H. Coates has been selling off that part of the stock belonging to the Vilas Bank, to whom the Hudsons owed \$60,000. He has been East looking into a possibility of arranging with certain piano and organ manufacturers for the purchase of the balance of the stock. Mr. Coates enjoys a good credit and may succeed in perfecting his arrangements.

The Hudsons are entirely out of the business and are again engaged in teaching.

How to Make a Violin.

LESS than one cent is the value of the raw material in a violin. This lending of so much worth to a little wood is graced by charms seldom equaled in romance or reality, for a violin made by a Stradivarius or an Amati and owned by some distinguished virtuoso has not infrequently been sold for \$5,000, about twenty times its weight in gold.

It is said the city of Pittsburg now stands on ground once given in exchange for a violin.

The most cunning art, as well as the highest scientific use, to which wood can be twisted, turned, wreathed, warped or carved, is that when fashioned into an ideal violin; the bits of timber can be carried in an overcoat pocket, and a jackknife, with no mean cutting edge, might be made to do wonders at completing.

This small, sweet thing,
Devised in love and fashioned cunningly
Of wood and strings.

Unlike other and often more costly musical instruments, the violin improves with age and grows younger and sweeter with each added year of its singing life.

It is a mental as well as a physical effort to fashion this wood without shape into a singing box, with its wondrously sweet tones to which royalty bows and beggary listens.

Do not try to complete a violin in one day or in one week, and above all do not make it a mere task, rather a pleasure; only do a little work at a time and that slowly and carefully. Never get in a great hurry and say: "I must finish this to-day," and suiting the action to the speech by making with the steel blade rapid and misdirect thrusts at the embryonic wooden treasure. Better take up the bits of wood and caress them awhile and see what you have already accomplished and learn what needs to be done to transform this seemingly inert wood into what may be and by "teach grief a song."

There is an old theorem that states violin construction thus: "Given, a log of wood; make, a fiddle," but yours will be a violin, as good if not better than those made in apartments whose bolted doors and curtained windows bespeak secrecy, for most violin makers are like a hen turkey at nesting time—never revealing by walk, talk or wink the true situation of the treasures within a shell!

Timber for violin making as well as for other purposes is best when cut in the winter months, for then it contains little or no sap, and some claim the wood from the north side of the tree is perfect; also, those in exposed positions where they catch the sunshine, wind and storms have a fibre tougher and with better acoustic properties than trees taken from a dense forest.

Approximately expressed in inches the length of the violin body is 14 $\frac{1}{4}$, while the different widths are 8 3-16, 6 $\frac{3}{4}$, 4 7-16.

The top or upper plate of a violin in which are the round holes—shaped some like the letter S—is of spruce timber;

the back or lower plate is straight, curled or bird's eye maple—the tree that furnishes us the choice maple sweets. One is a deciduous and the other an evergreen tree.

Here, as in many other departments of the scientific world, elements of opposite characteristics are required for a complete whole.

A wonderful blending and intermingling of the vibration of the upper and lower plates has much to do with the weird creation of violin music; a violin of all hard wood, or all soft wood is unsatisfactory, as experiment has often shown.

Old bureaus and bedsteads are sometimes sacrificed for violin wood, for here is to be had choice old maple. Dry goods boxes from New York are frequently made of spruce, there being a difference between spruce and pine.

To know the road to violin making we must remember that a tree grows by adding each year a concentric layer of wood.

If we take a slice of timber from the centre to the bark or outside of a tree, we will have cut directly across these layers and will get the greatest elasticity of wood, and this is the best for violin construction.

By planing the end of any stick of timber we can tell what position it occupied in the growing tree, for we can see the layers of wood almost as plainly as we can those "fleshy scales" in an onion or a lily bulb.

All wood for violins should be seasoned by time and not kiln dried.

Examine a violin, and we will see that the top and back are not flat but more or less oval or convex according to the pattern chosen by the maker.

Violins with much convexity of the plates are loud, shrill and piercing; those having correspondingly low convexity are sweet and mellow toned. Sweetness without loudness is the most desirable style of instrument for home playing.

For this kind of violin select a maple board 15 inches long, 8 $\frac{1}{2}$ inches wide and half an inch thick; if the desired width cannot be found piece lengthwise through the centre.

This is for the violin back, and both sides should be planed smooth, and a pattern of wood or other material placed on the work and the outlines drawn with a sharp pointed pencil on both sides of the board.

Then, with a bracket saw follow around just outside the penciling. After the sawing a wood file and sandpaper will give a better shape.

Now glue the back to a board about 2 feet in length and let it dry until the next day, when the board can be placed in a vise without danger of injuring the work.

The first operation toward reducing the back to anything like violin shape is done with a drawing knife, then with a spoke-shave (if you have one), and chisels and carving tools make it still more shapely.

Professional makers use small planes, which cut convex and concave shapes.

To get the exact arching of any pattern violin, fit the edges of thin strips of wood, both lengthwise and crosswise of the top and back; then, employed as patterns, they will show where to remove the wood.

Short pieces of chisels, 2 or 3 inches in length, are for "scrapers;" they are held in nearly a perpendicular position. Remove the back from the board by moistening the glue with a little warm water.

Now hollow out the inside of the back, on which we have been at work, to correspond to the convex side.

Look at a violin and learn where the bridge—that thin piece of wood between the sound holes, and over which the strings pass—is situated, and mark the corresponding place on the violin back; here, to the size of a silver dollar, make it one-fifth of an inch in thickness, and thinner toward the outside edges, where it is about one-sixteenth of an inch thick.

On some violins this thick place is of an oblong shape four or five inches in length; different makers follow diverse plans, some have the plates of the same thickness throughout.

To get the thickness of any place a pair of calipers is necessary. One can be bought or constructed of wood in the shape of a figure 8.

It is plain, if the work is placed in the grip of the calipers as we would take it between the thumb and finger, that the outer end of the calipers will show the thickness

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of the inner point. Hence we are determining distances where the measuring line cannot be directly applied, for the edges of plates are one-eighth of an inch thick.

Many irregularities of both plates can be seen by holding them before a lighted lamp, as light will show through thin wood.

That a violin is an "exact copy" of one of the old masters is no proof of its tone qualities, for materials are not all alike, but vary in texture. It may be new to many that the plates of a violin must be tuned in a similar manner as the tongue to an organ reed—by experiment.

It will be readily seen that cheap and slovenly made violins of unseasoned wood are worthless.

Grasp the violin back, beneath the place where the bridge rests, with two corks held in a pair of clamps, and draw a rosined bow across the large end of the back, and a tone is produced, which after a few trials will be more exact. Thus, test sample rods of same size from different lots of timber for violins; those yielding highest sounds are the best.

The tone for the finished back should be 512 vibrations to the second, and correspond to middle C on a piano or an organ, and is the same as the tuning fork of this letter.

A few changes in the position of the clamps will give the normal tone, which is the lowest one that can be found. If the tone is lower than middle C the back must be reduced in thickness toward and near the edges all around.

Before commencing a violin it would be well to make a box and line it with woolen cloth, in which to keep the wood away from the changes in temperature, for by placing the violin plates in a very damp or very dry place a change of two or three tones is the result; the former lowers and the latter raises them.

This is why violinists are so careful to place their instruments in a case when not in use.

The top is of spruce and a counterpart of the back. The arching is often greater, especially those of the "Strad" type of instruments.

Choose a board five-eighths to six-eighths of an inch thick, and it is tuned one tone higher than the back, viz., D, or a half tone only, is allowed.

It is necessary that the grain of the wood be perfectly even throughout the entire surface, for it is the top that distributes the vibrations to other parts of the instrument.

This difference of a tone or a half tone in the plates of a violin has given rise to many theories without arriving at any satisfactory result.

The top has the sound holes and the bass bar, the former to let out the vibrations (they are the breathing places of the violin), and the latter to add strength and quality to the G string.

When the sound holes are made the tone of the top will be lowered, but by putting in the bass bar the tone is raised and restored to its original pitch.

A pattern of the sound holes should be made, and by reversing it serves for both sides. The amateur would better practice on a piece of pine until he can make a good one, for an ill shaped sound hole cannot be remedied. A small penknife, a sound file and sandpaper to finish, are the requisite tools.

To strengthen the wood and keep it from splitting while at work, a piece of silk or linen cloth may be glued to the under surface, where the holes are to come, and what is not cut away in constructing them can be allowed to remain in the finished violin; it keeps the top from splitting.

The bass bar cannot be seen to advantage in a completed instrument. It occupies a position directly under the left foot of the bridge, and is one-sixth to one-fifth of an inch

in thickness, and at the bridge about half an inch in height (it varies with different models), and gradually tapers in both directions to one-sixteenth of an inch at the point to within $1\frac{1}{2}$ or $1\frac{3}{4}$ inches of the violin ends, and is about $10\frac{1}{2}$ inches long, of spruce timber, with the grain of the wood running even throughout the length of the bar. The under side is not flat, but oval, like the letter U.

It should be carefully fitted and glued to its place. Many violins have too large a bar, and it impairs the vibration, and gives to the low tones a muffled sound.

The tone of the completed top should again be tested, and if found higher than D the bar is too large and it must be reduced in size.

The neck is of well seasoned maple, and some trouble may be encountered in keeping the symmetrical proportions of the scroll; endeavor to get the proper outlines, for here is the whole difficulty.

Various are the modes of attaching the neck to its place. Sometimes it is glued directly to the top and back, while the sides or ribs are fitted into the neck by creases similar to saw cuts. More often the neck is dovetailed into an end block of spruce.

Now glue to the larger end of the back a semi-elliptical piece of spruce three-quarters of an inch across the longest way, and in which is a tapering hole for the end-pin.

The four acute angles on corners of a violin are occupied by blocks about five-eighths of an inch across.

The plates are not concaved, but left where the end and corner blocks are placed, and the latter should be carefully fitted, as they help convey the vibrations from the upper to the lower plate.

These blocks are the solid places in a violin. They give it a permanent shape and a resistance to endure the 80 pounds strain exerted by the strings.

At the large end of the violin the ribs or sides are $1\frac{1}{4}$ to $1\frac{1}{2}$ inches high; this small difference in the width of the ribs is scarcely to be noticed, and they are about one-sixteenth of an inch thick.

The ribs are steamed in hot water and then bent about a form, which is in the shape of a half violin. Here will be trouble in bending, if we keep both sides wet; the inside of the bend must be placed on a hot iron or some circular place of a heated stove.

The ribs treated thus will almost shape themselves, and this little operation is one of the so-called secrets of the trade.

We know a board placed on the ground with one side exposed to the rays of the sun and the other next to the damp earth will warp. The heat contracts one side of the board, while the wet expands the other. Clamp the ribs to the form until they are dry.

Putting the different pieces together belonging to the body of the violin is not always done in the same order or manner, sometimes the corner blocks and sides are first united, then secured to the back; this is the French method, but all glue the top on the last.

A good plan is to glue the sides directly to the back, and only to put on an inch or two each day will often save trouble in the fitting, and then shape the end and corner blocks and glue them to position.

The violin is now ready for varnishing.

There have been volumes written on the beauty and durability of Cremonese varnish of 200 years ago. In most large cities good violin varnish can be bought.

Prepare the violin for the varnish, as well as for giving it a final finish, by placing a little linseed oil on some sandpaper, rubbing it well until all places are perfectly smooth.

Varnish is of two kinds, spirit and oil, and one can take his choice; it is applied with a camel's hair or a sable

brush, and the first coat can be rubbed down with fine sandpaper.

All tools for violin making should have a keen edge, that they may cut and not tear or break the wood, and it is often best to cut across the grain of the wood instead of lengthwise.

When any part of the work breaks or splits, glue will mend it; remember to clamp, weight or wedge all glued parts until dry. White glue is best, and it is put with a little water in a glue pot, which can be extemporized from two tin basins, one placed in the other, with water between to prevent the glue from burning.

The fingerboard and tail piece are of maple or ebony, and are plainly to be seen on any violin.

Now as to the sound post. Although the easiest made part of the violin and most insignificant looking, it exerts great influence on the quality of the violin tone, and it has been styled the soul of the instrument.

When the correct place for the sound post is once found, below the right of the bridge, do not disturb it.

Using a long post or placing it nearly under the bridge gives high tones; vice versa, produces agreeable and less piercing sounds.

With the completed violin and a few easy airs played thereon, you will exclaim with Tom Hood: "Heaven reward the man who first hit upon the very original notion of drawing the inside of a cat with the tail of a horse."—Clare Kamp.

Briggs' Tone Maps.

IN the office of the Briggs Piano Company, Boston, are to be seen diagrams illustrating the phenomena of tone production as displayed in the sonorous vibration of musical strings, organ pipes and other mediums of sound production. The cuts are from Helmholtz work on Musical Acoustics, and show the peculiarities of oscillation in the different media by which the tone is made characteristic of the piano, organ, violin, &c., &c. This individuality of tone quality undoubtedly depends upon the shape of the tone wave, or vibration, the intensity (loudness) depending upon the wave's amplitude, or width, while the pitch depends on its length.

We are glad to commend the methods of the Briggs Company in making the matter of tone purity in pianos a subject of special investigation. The success of the Briggs pianos in this very feature of tone quality would seem in itself to prove a sufficient indorsement for other piano houses to follow the example set by Messrs. C. C. Briggs & Co.

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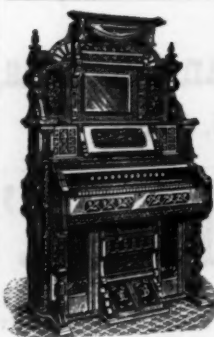
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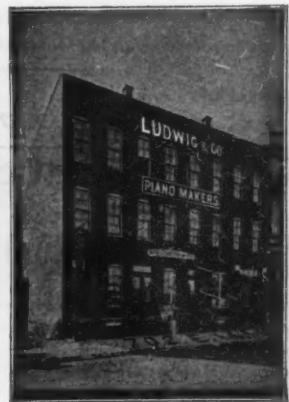
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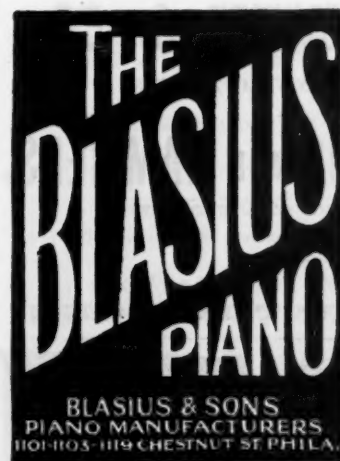
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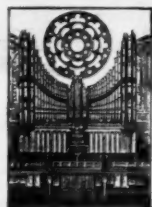
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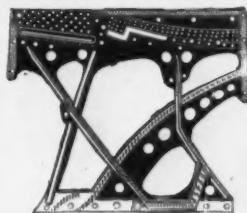
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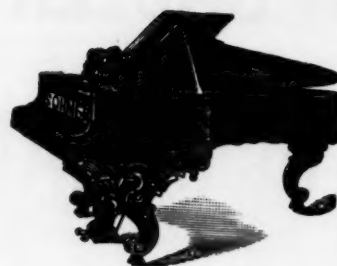
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